Vermont Harmony I

Containing a collection of

Sacred Vocal Music

By Uri K Hill

Northampton, Mass.

1801

Vermont Harmony I

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Vermont Harmony I

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Consisting of Psalm Tunes,

A Collection of Vocal Music

Part of which is Original

By Uri K. Hill

Northampton, Mass.

1801

H6488v
2012

Early American Psalmody Series Vol. 9

This book is a replication of Hymn Tunes

From *Vermont Harmony I* by Uri K. Hill

J.L. Smith, Editor

White Stone Press
Anchorage, 2012
Printed in the United States of America
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ISBN – 13:978-1478242925
ISBN – 10:1478242922

The painting on the cover is by Emily Schultz

c. 2

PREFACE

This work which is here exhibited the public, is cheerfully submitted to their candid inspection. If in the consequence of a singularity of taste there are some trifling deviations (in the music which is original) from the grammatical rules of composition, it is hoped that they will view them with complacency.

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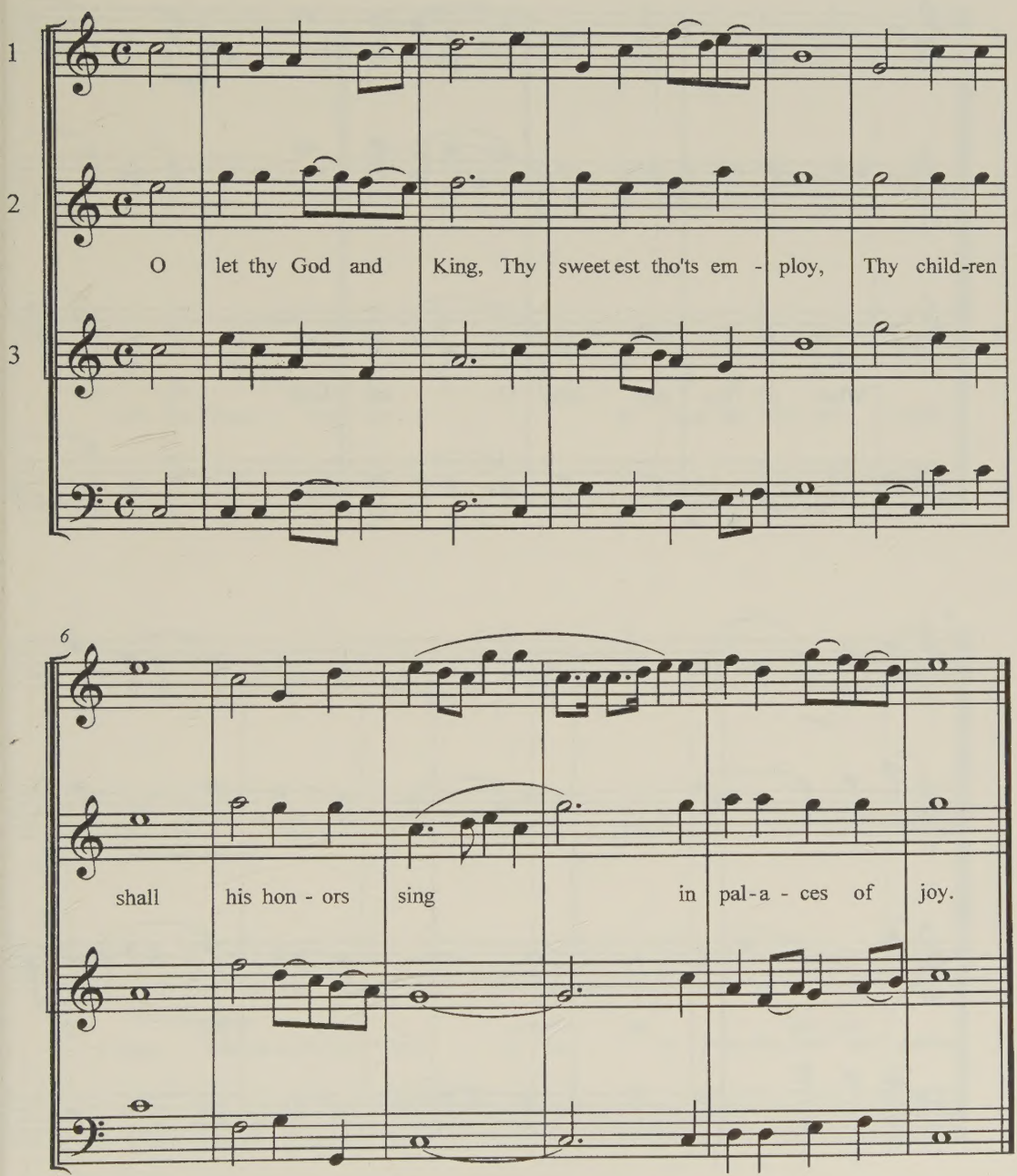
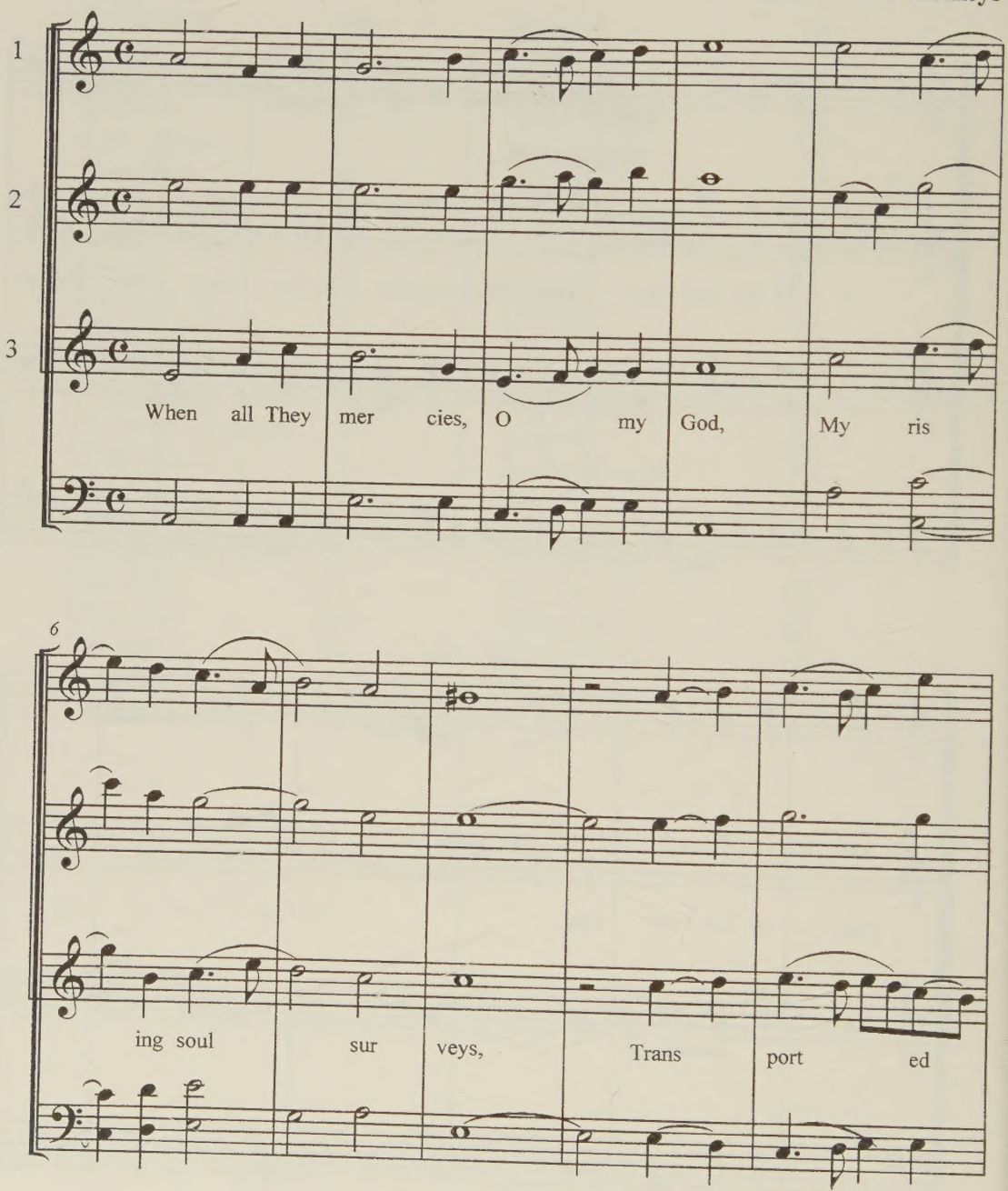
Lisbon

Isaac Watts (Psalm 100) **Timothy Swan**



Mirando

Joseph Addison **Mr. Keys**



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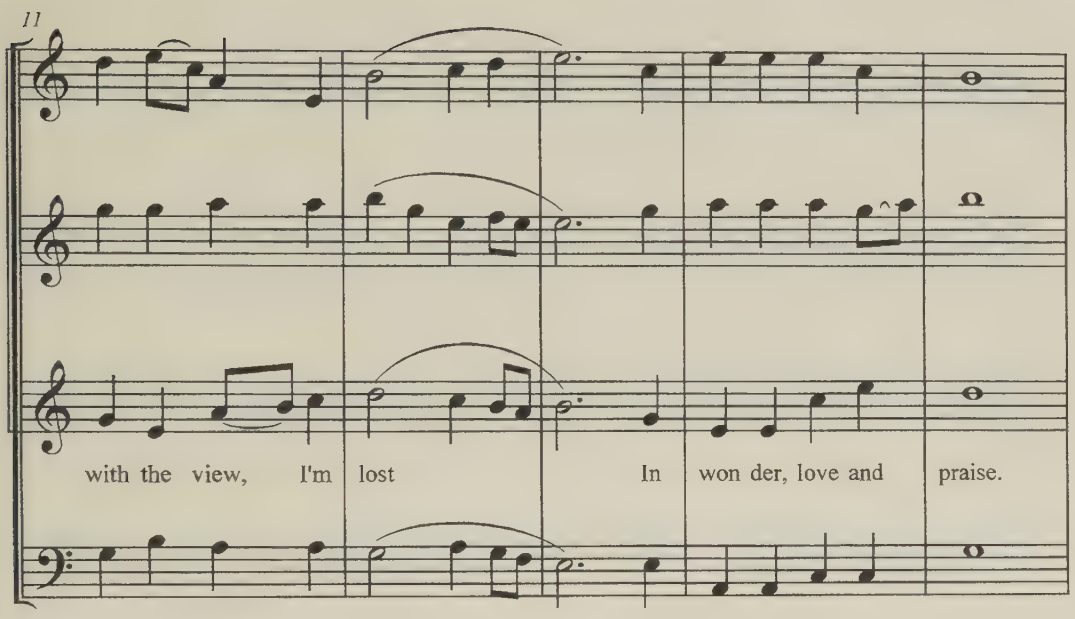
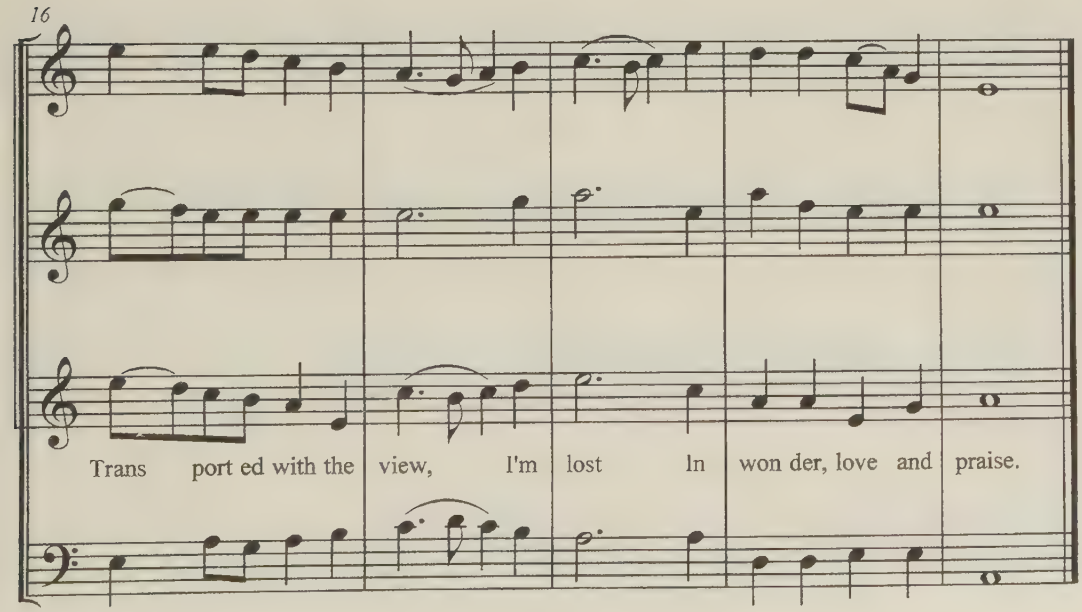
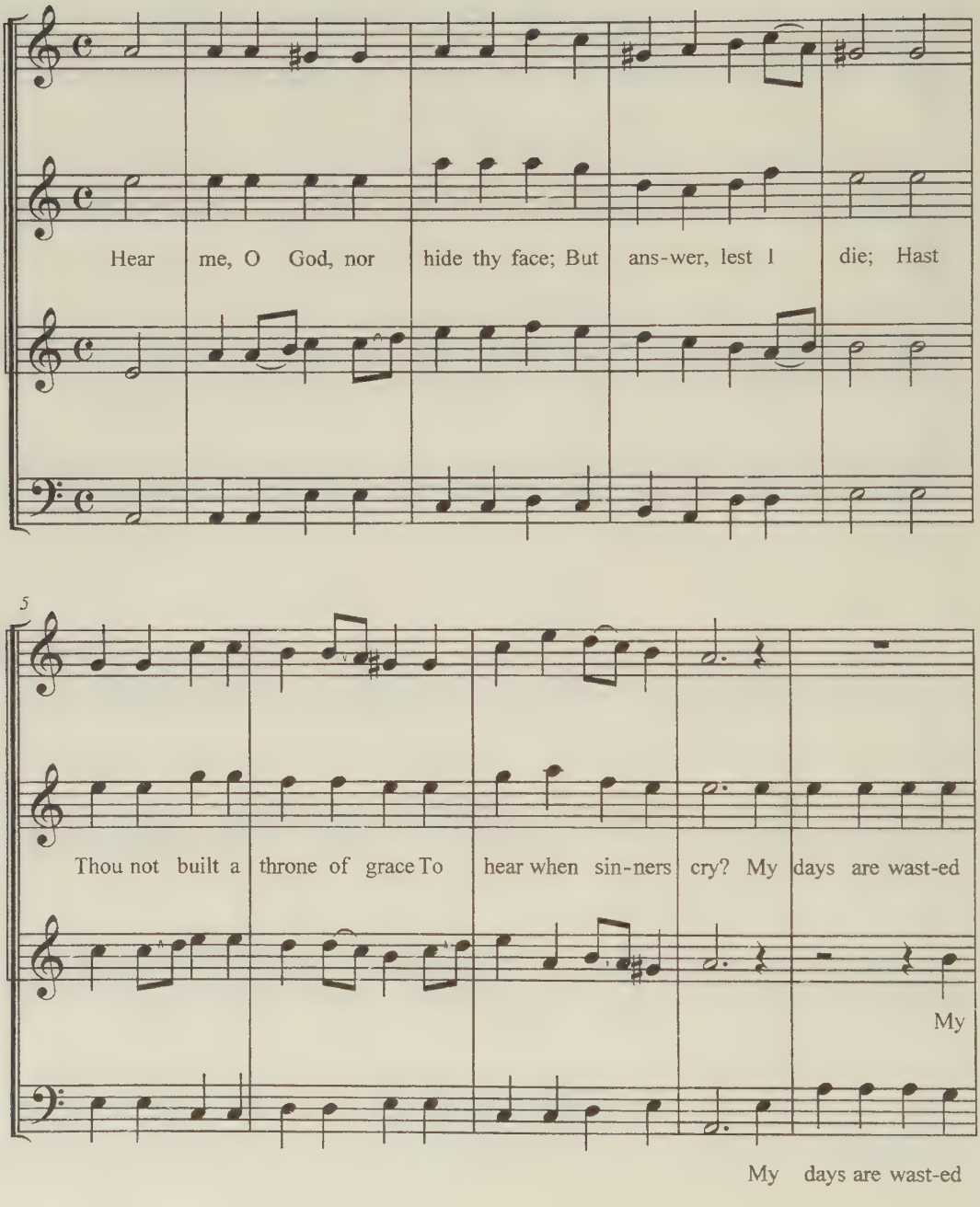


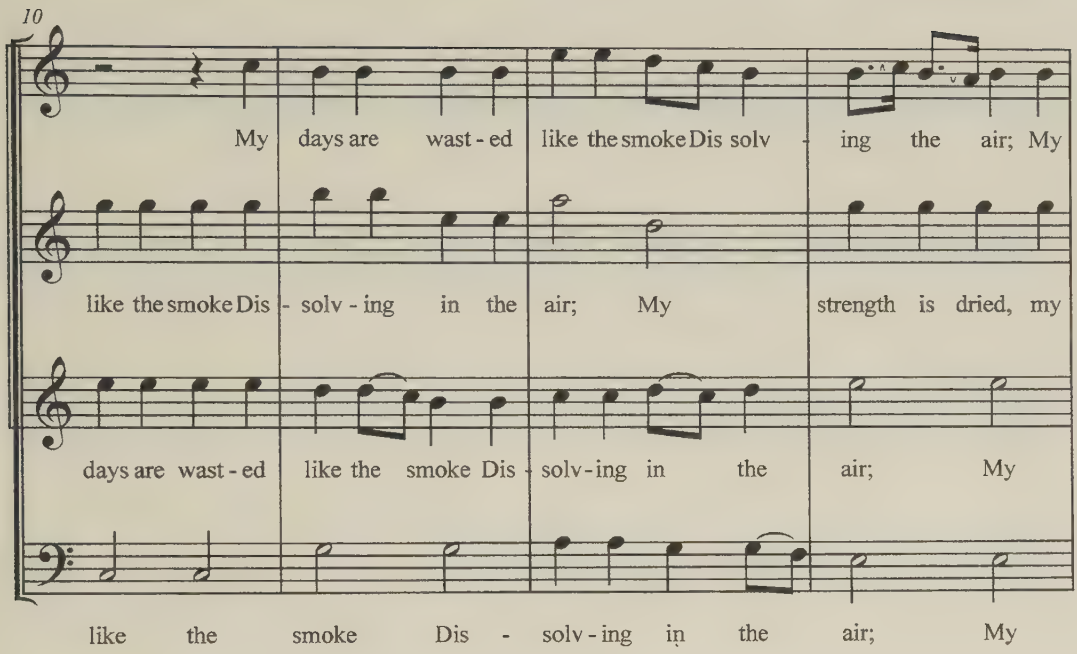


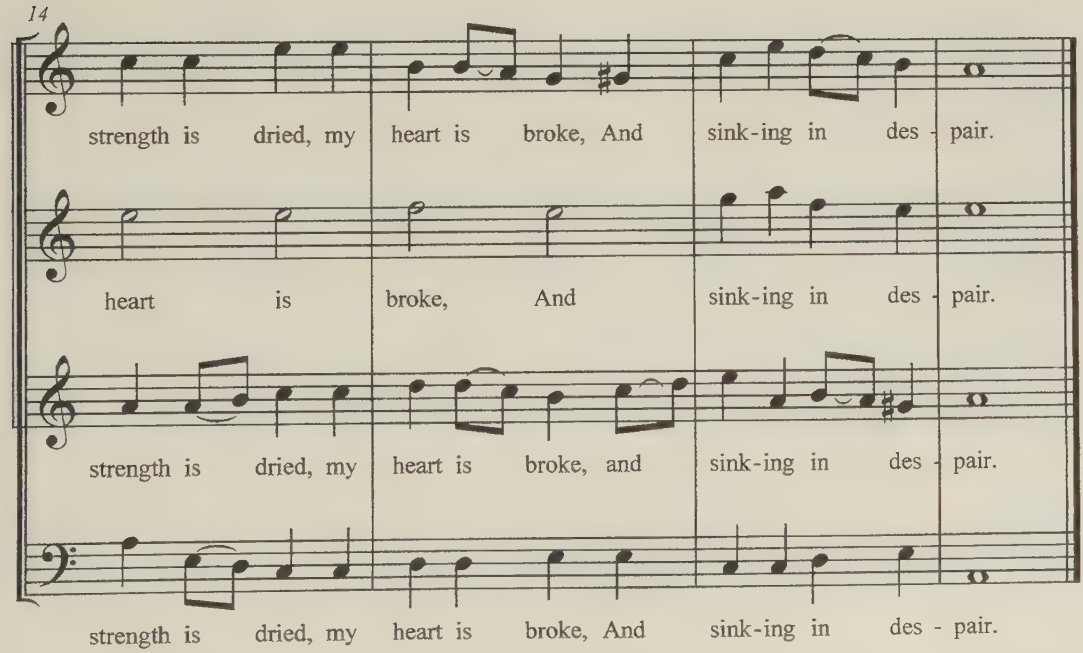
Berne

Isaac Watts **Urii Hill**



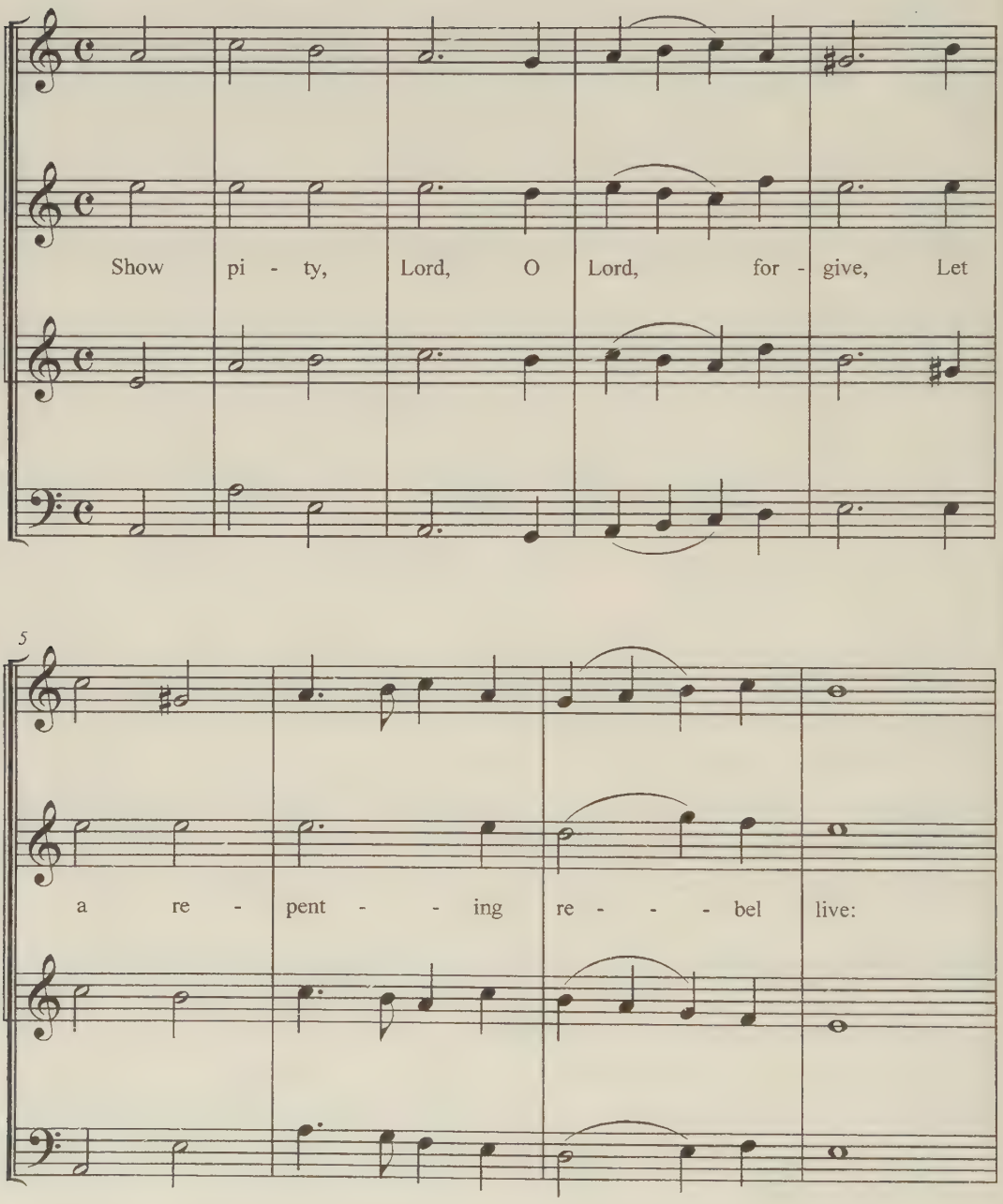
Berne (cont.)


10
My days are wast - ed like the smoke Dis solv - ing the air; My
like the smoke Dis - solv - ing in the air; My strength is dried, my
days are wast - ed like the smoke Dis - solv - ing in the air; My
like the smoke Dis - solv - ing in the air; My


14
strength is dried, my heart is broke, And sink - ing in des - pair.
heart is broke, And sink - ing in des - pair.
strength is dried, my heart is broke, and sink - ing in des - pair.
strength is dried, my heart is broke, And sink - ing in des - pair.

Supplication

Isaac Watts **Uri Hill**



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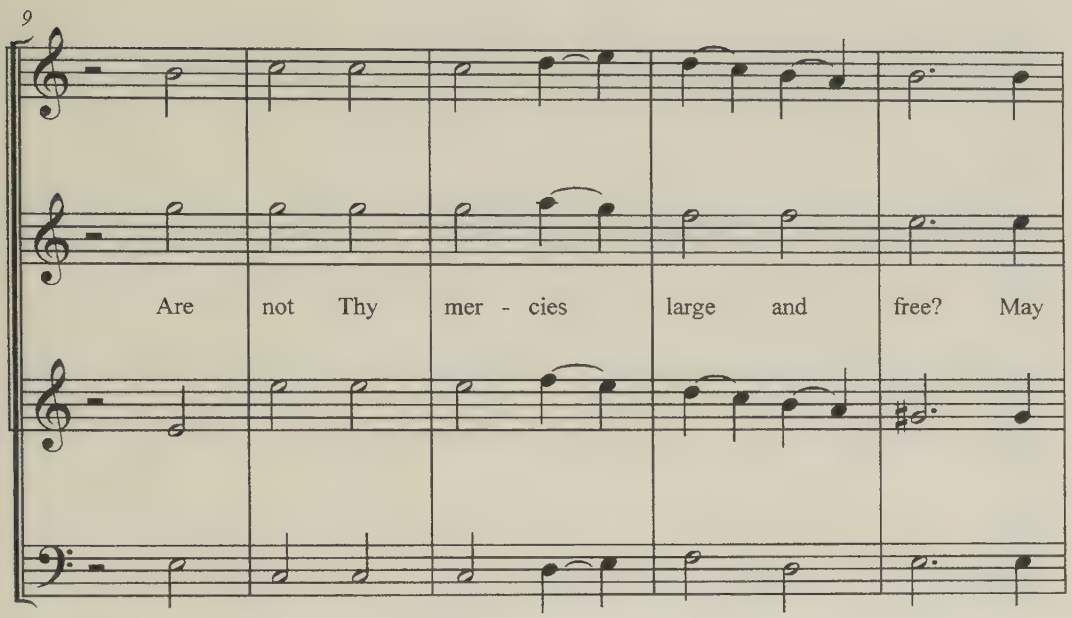

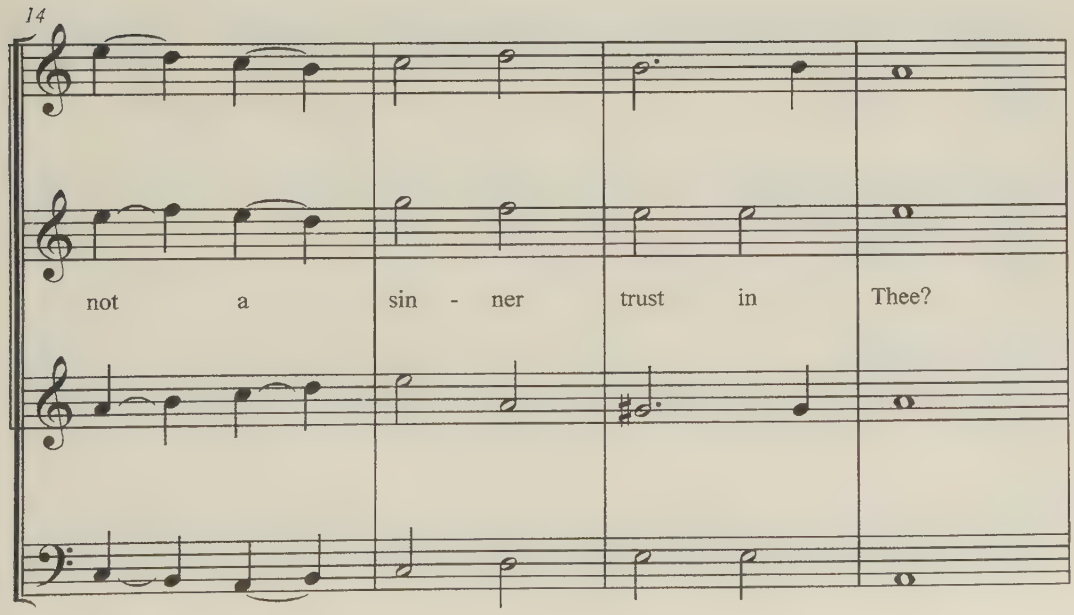

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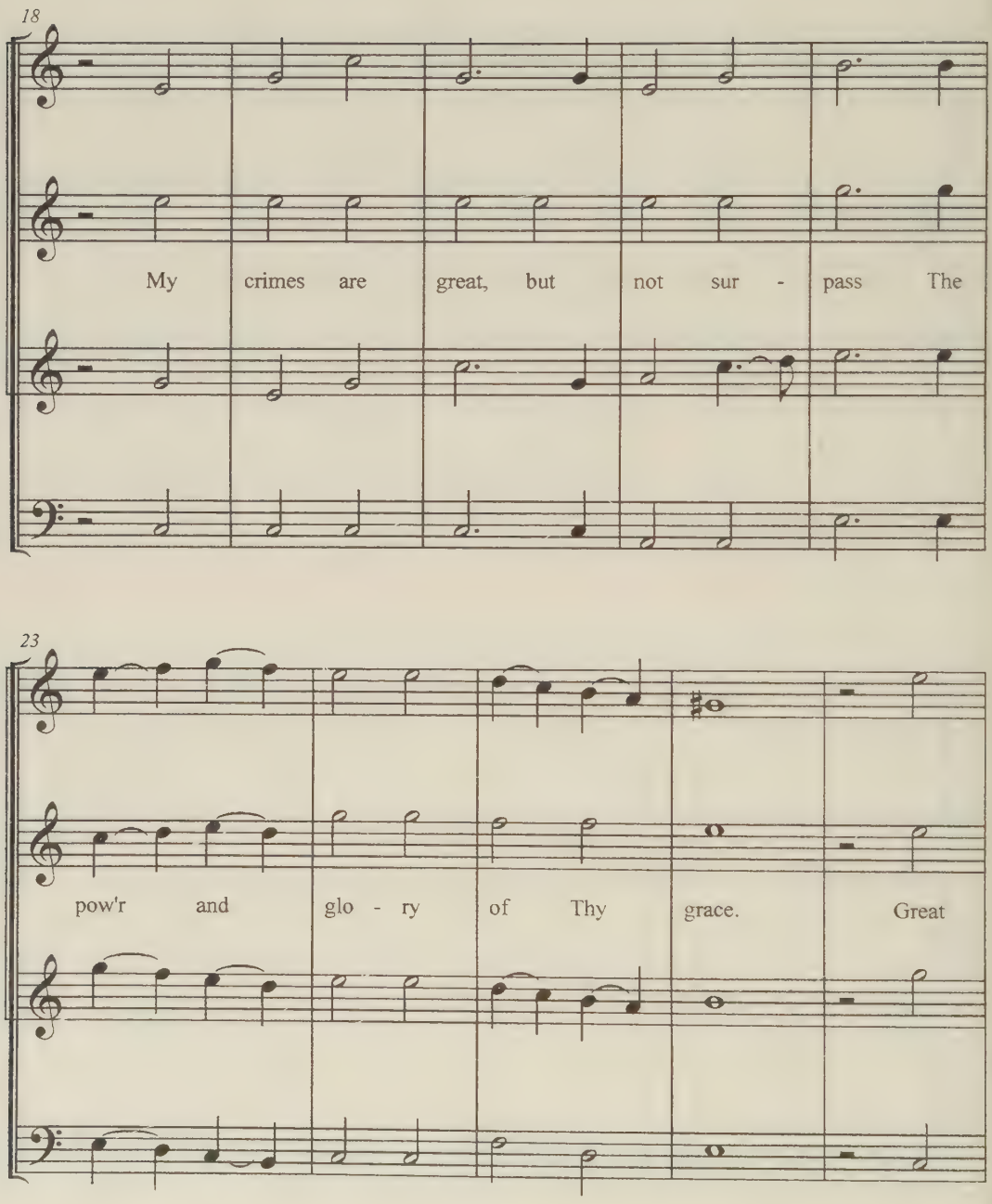

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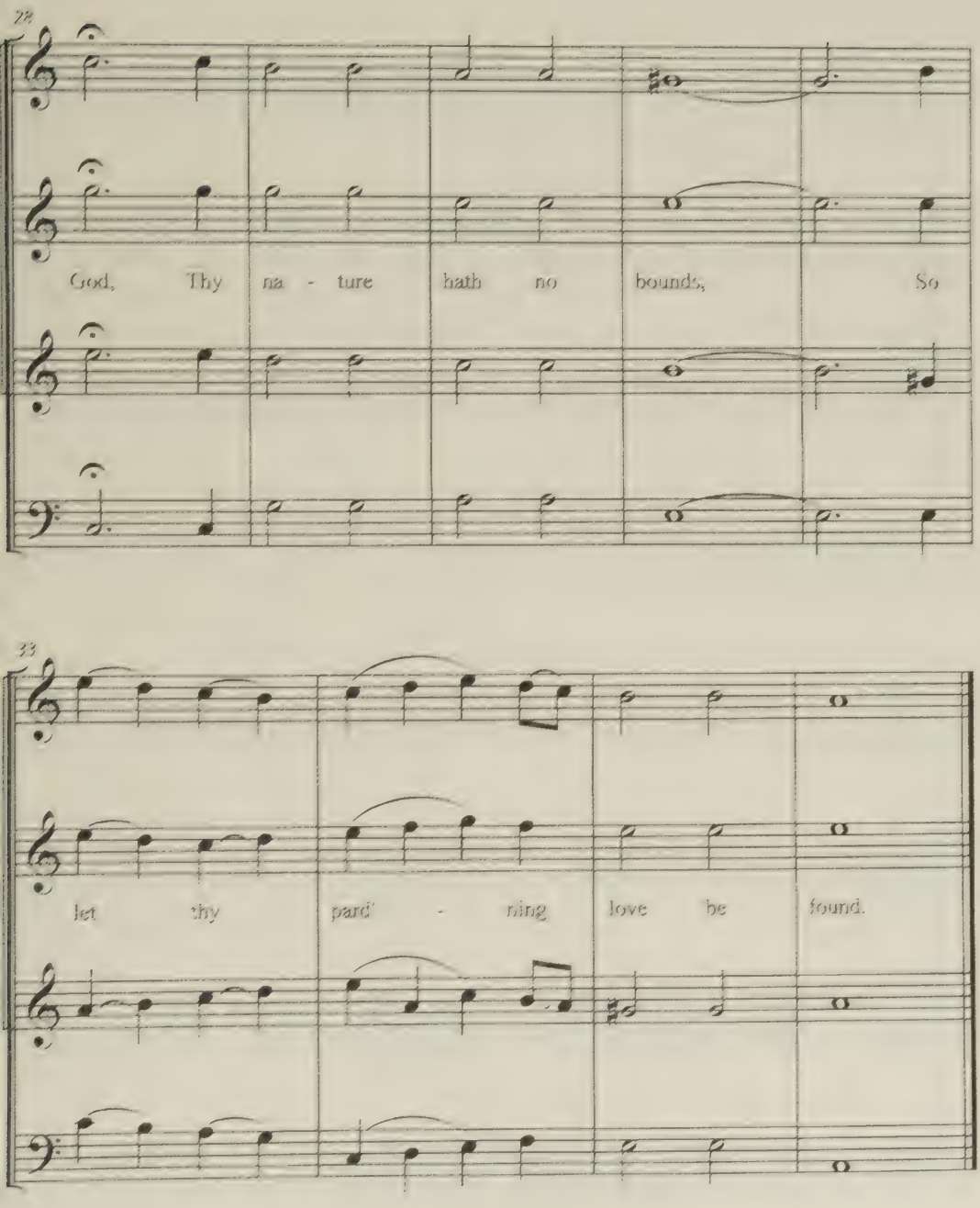
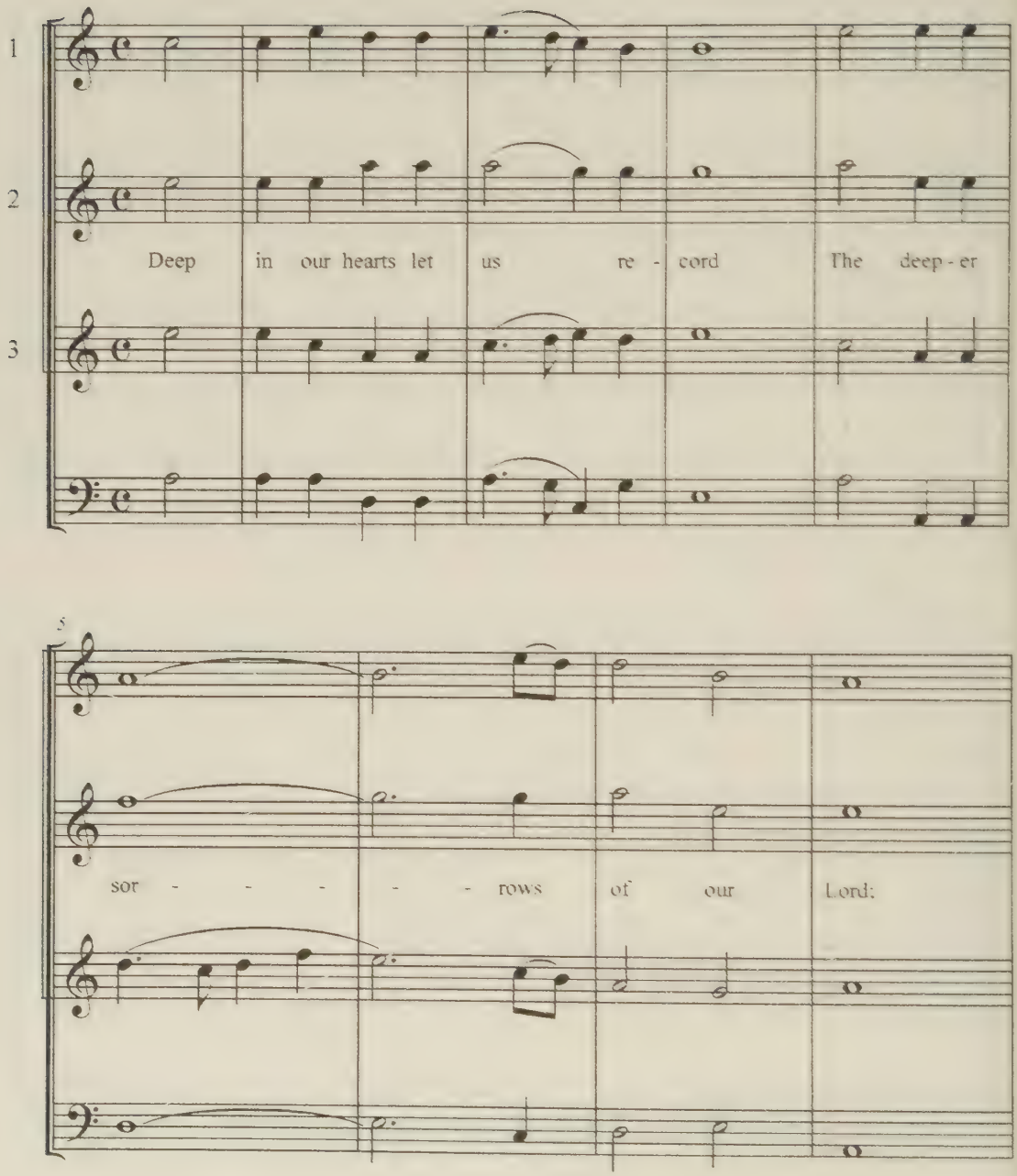


Affliction

Isaac Watts



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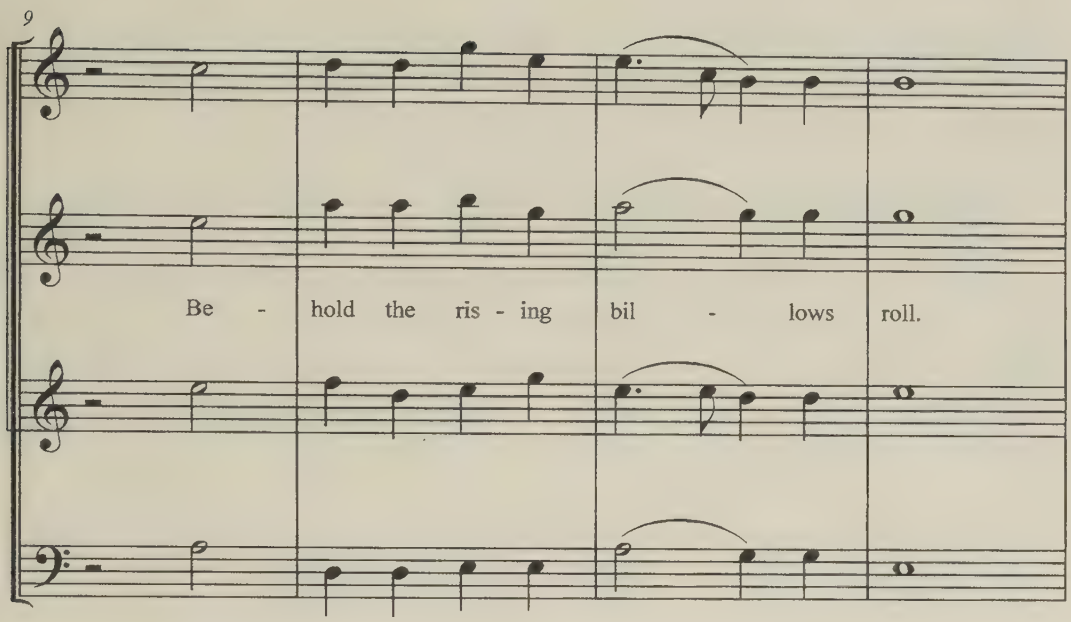
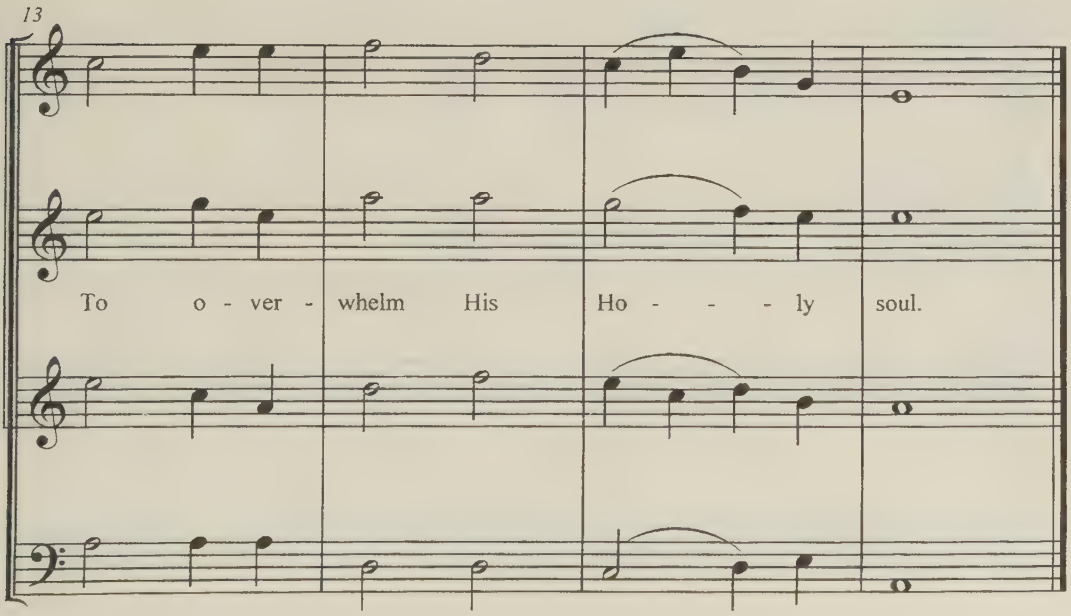
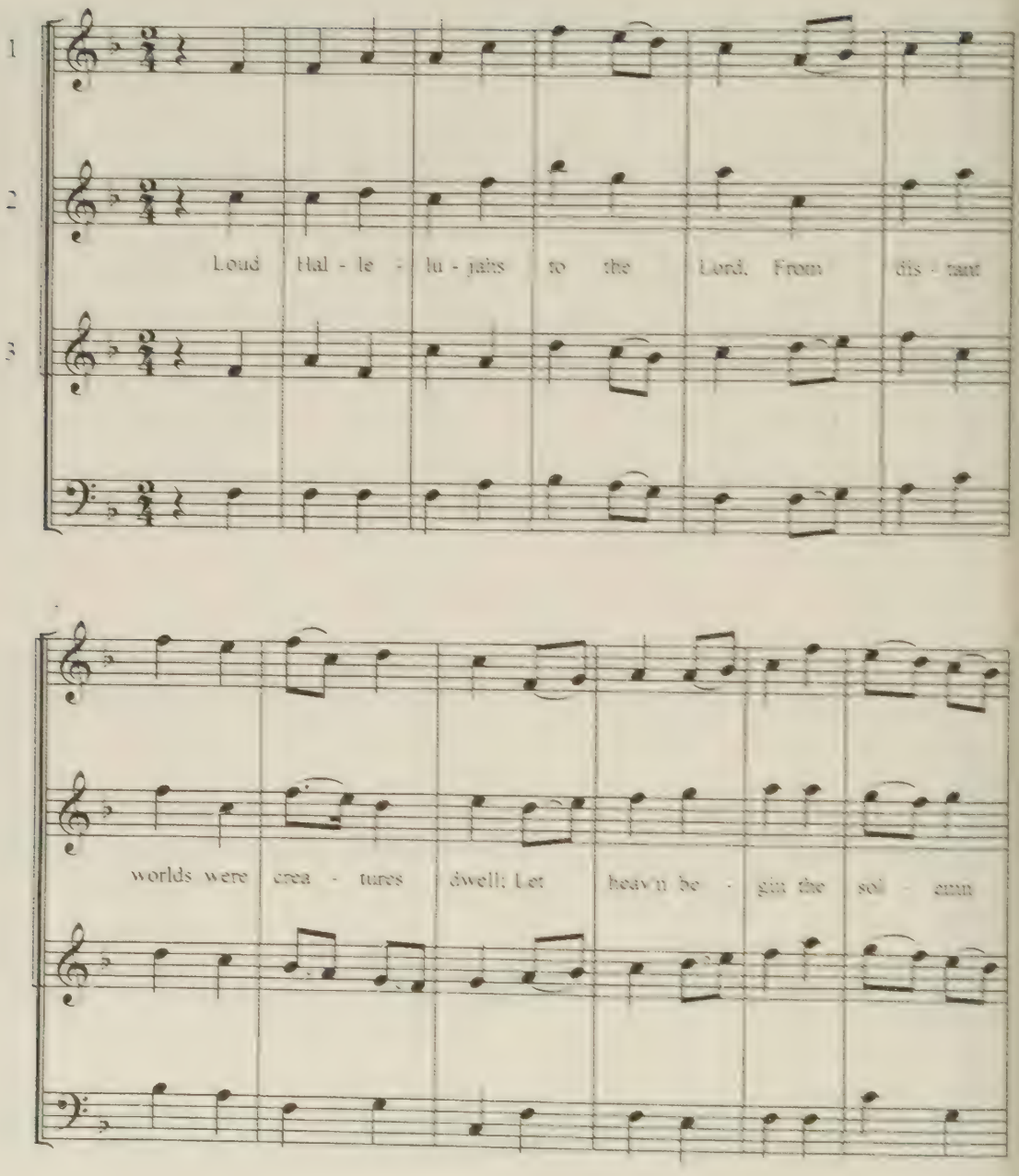




Leominster

Isaac Watts **Uri Hill**



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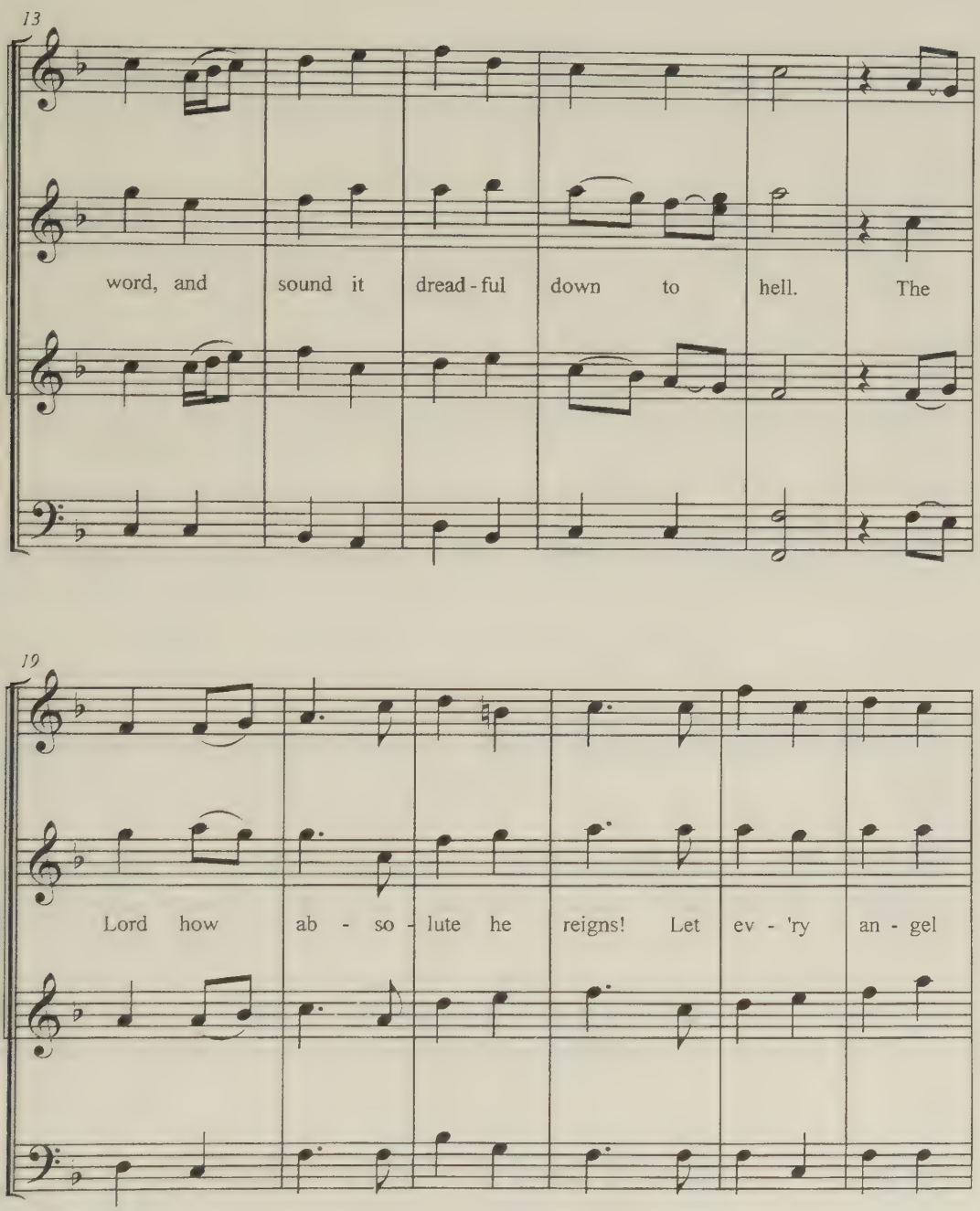

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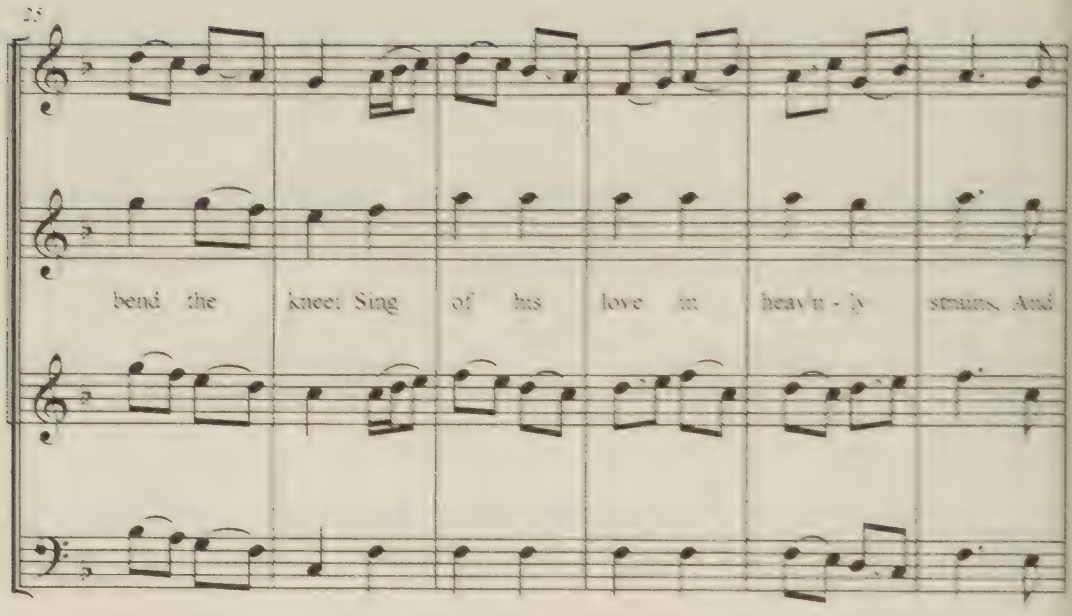

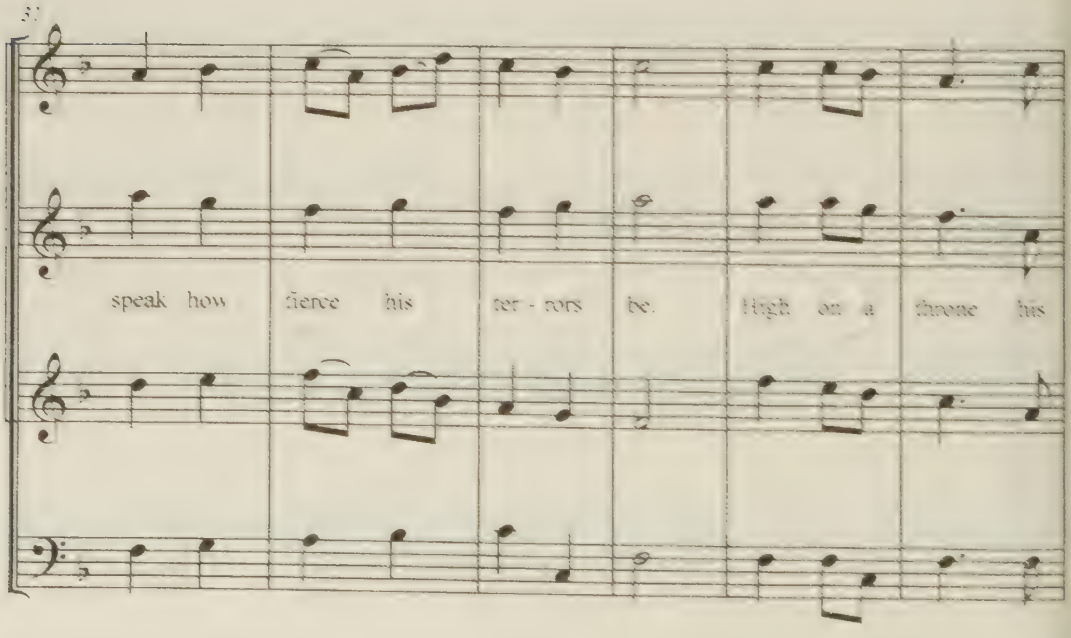

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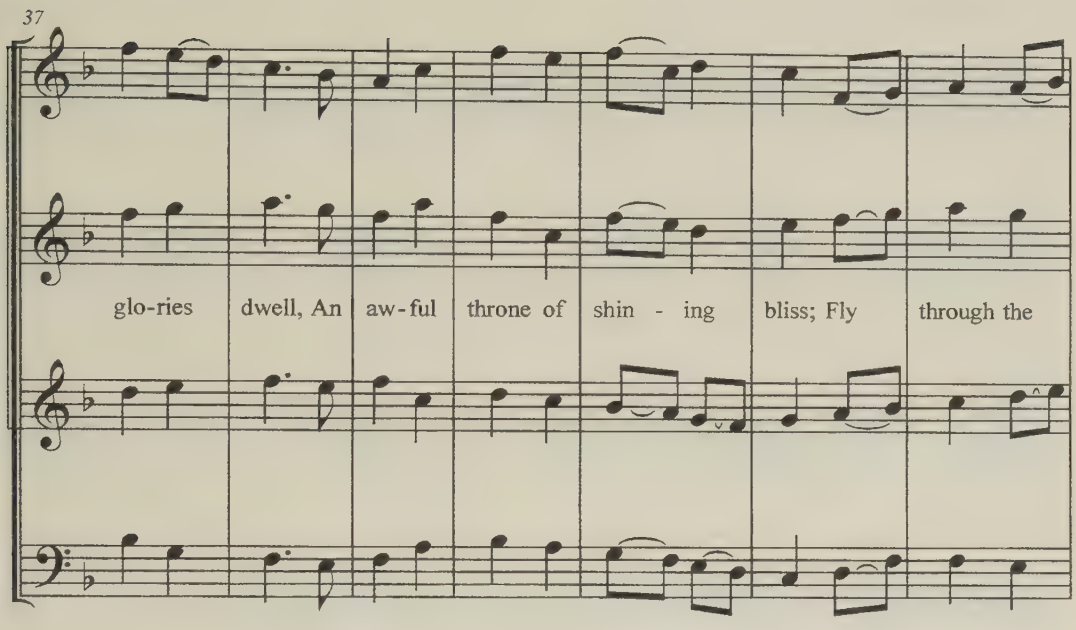
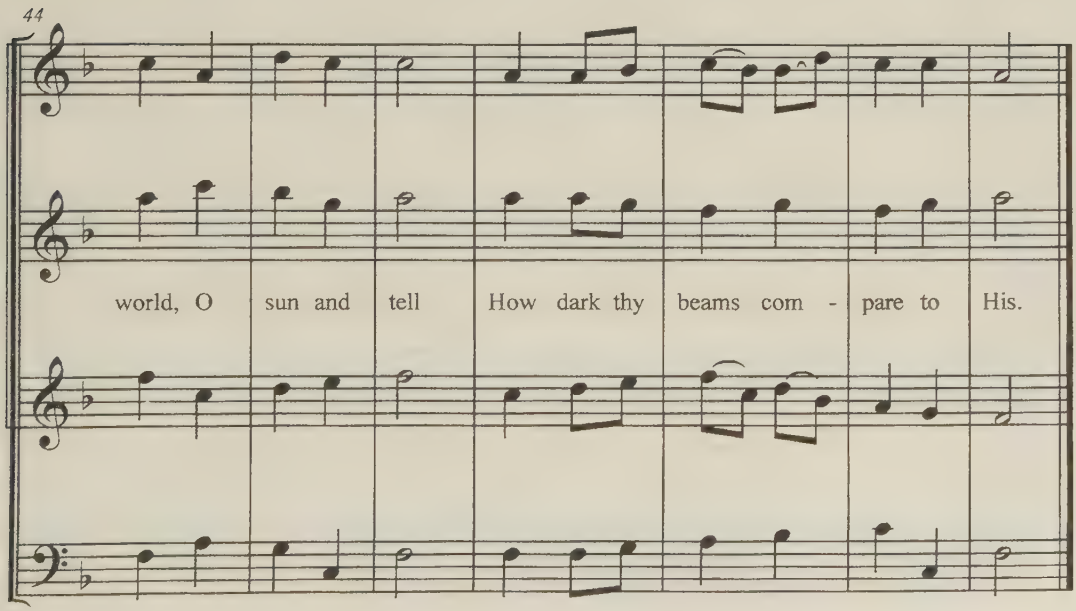
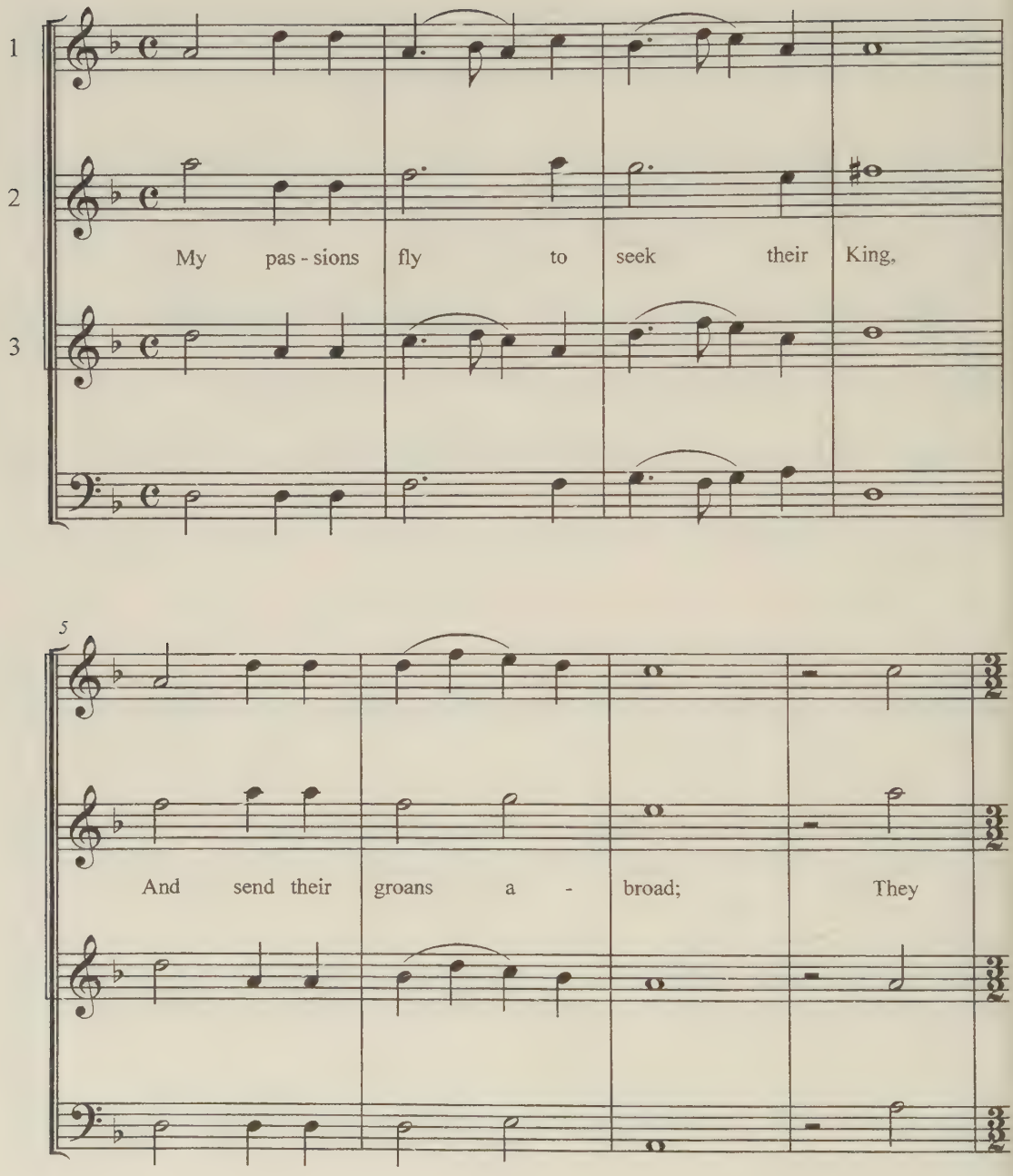




Luzern

Isaac Watts **Uri Hill**



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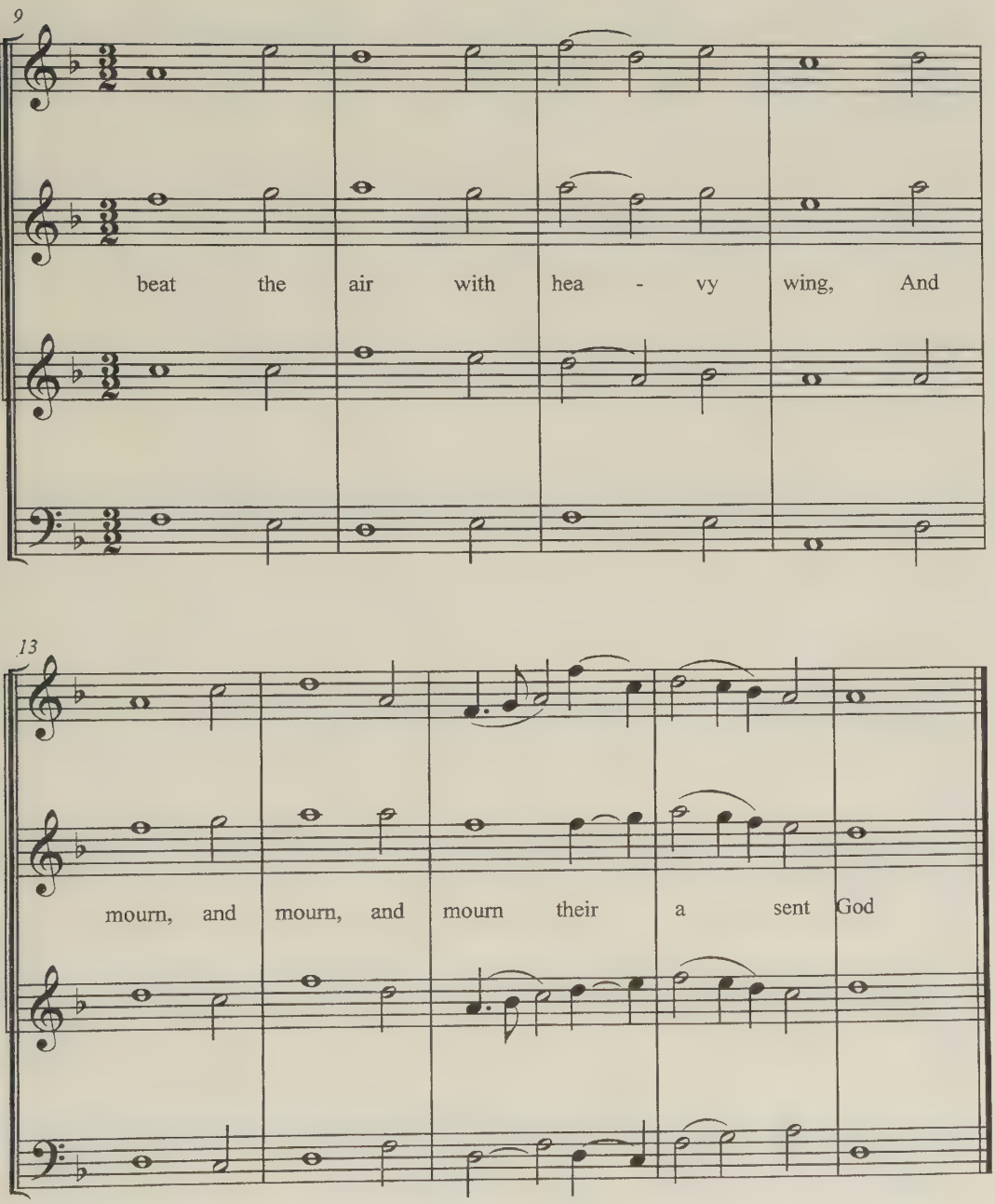
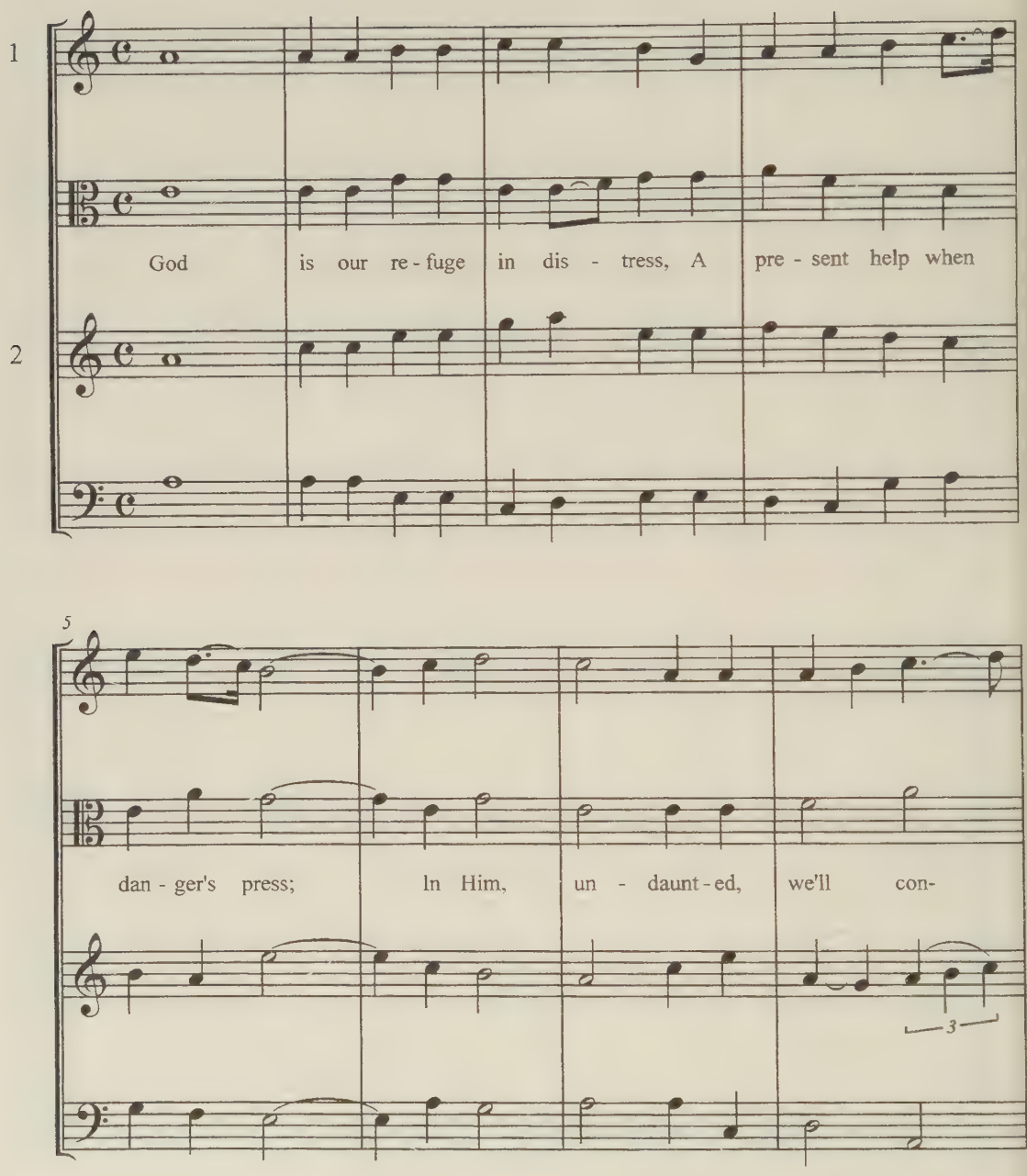

9
beat the air with hea - vy wing, And
13
mourn, and mourn, and mourn their a sent God

Greenfield

Martin Luther **Lewis Edson**



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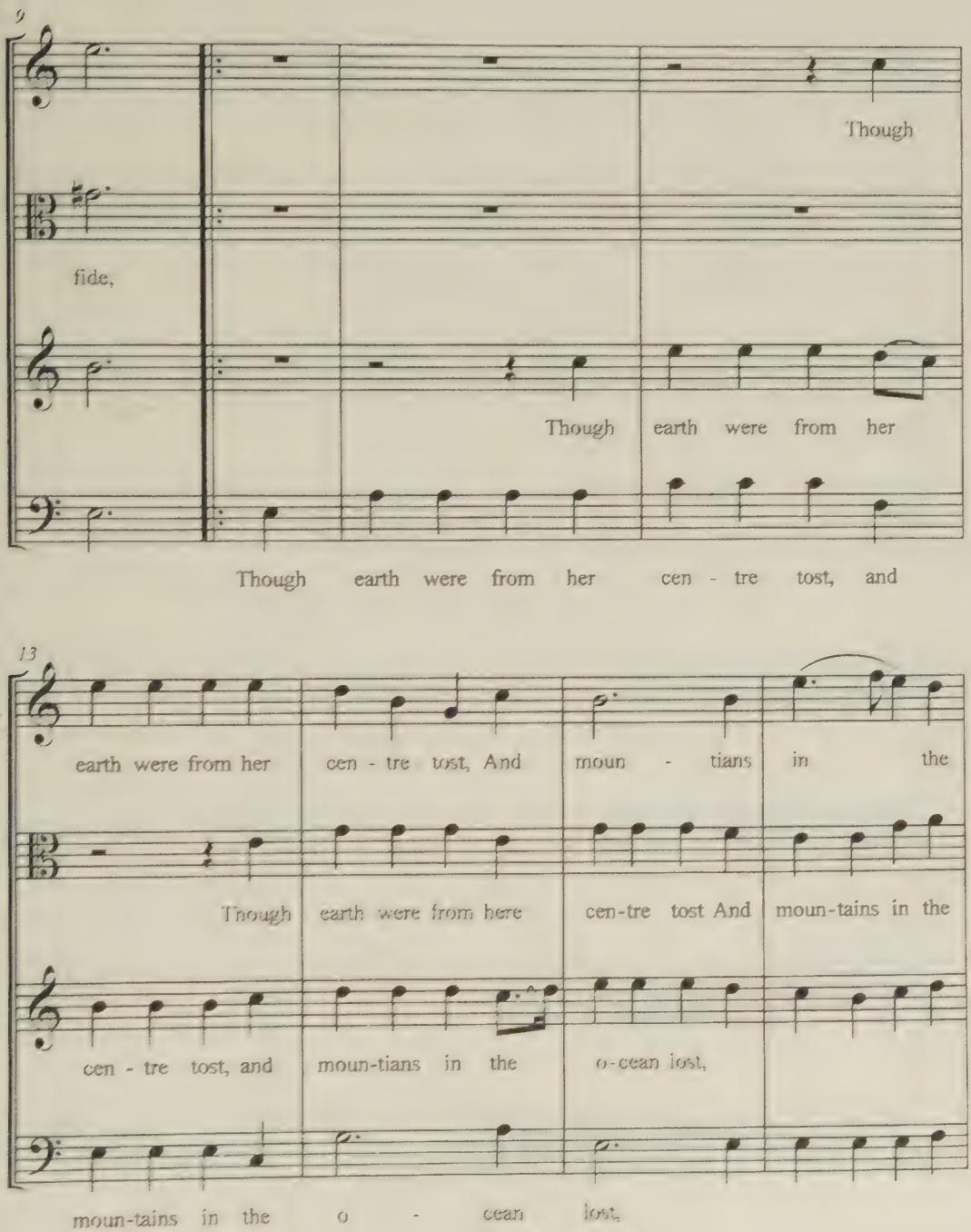
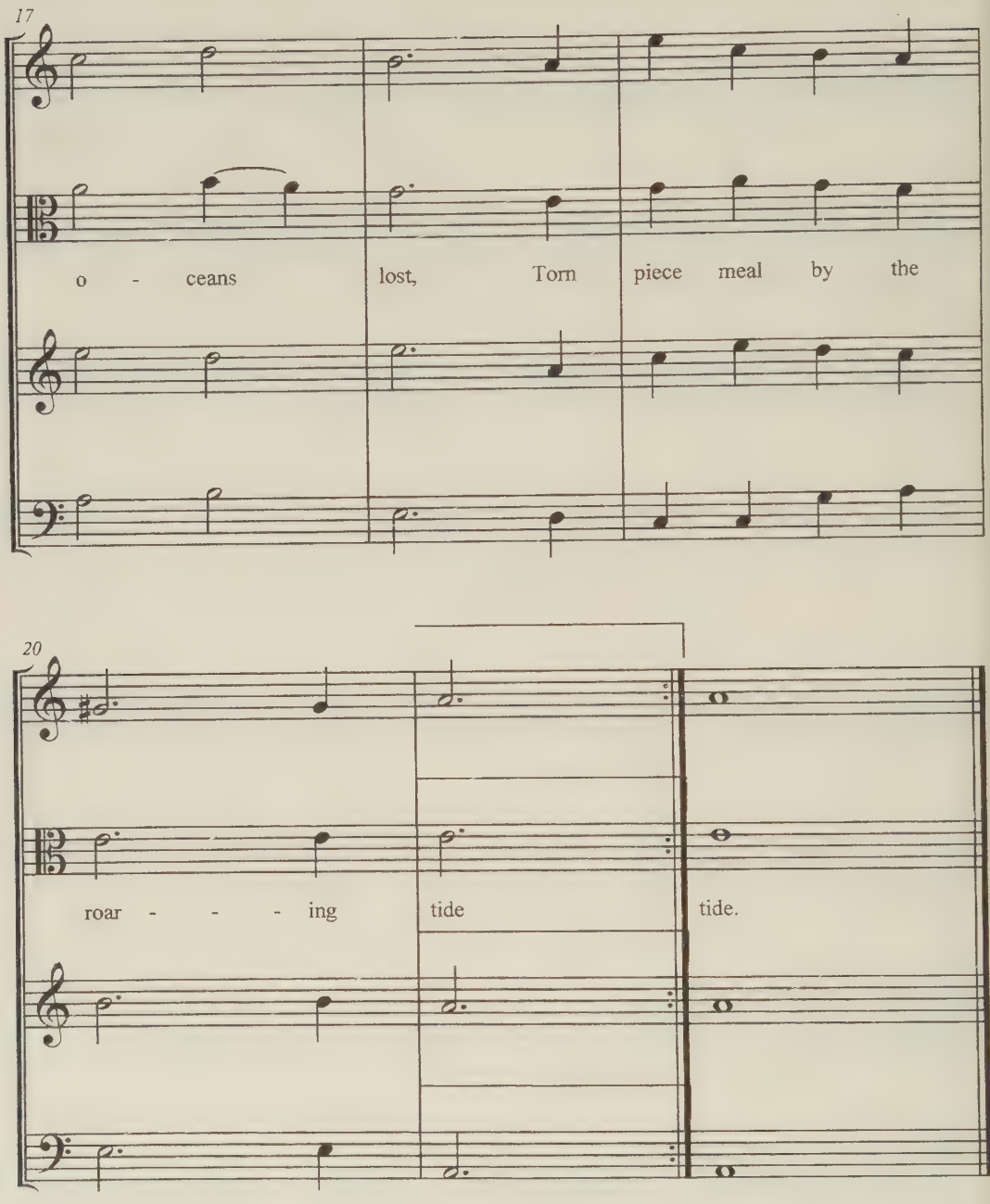
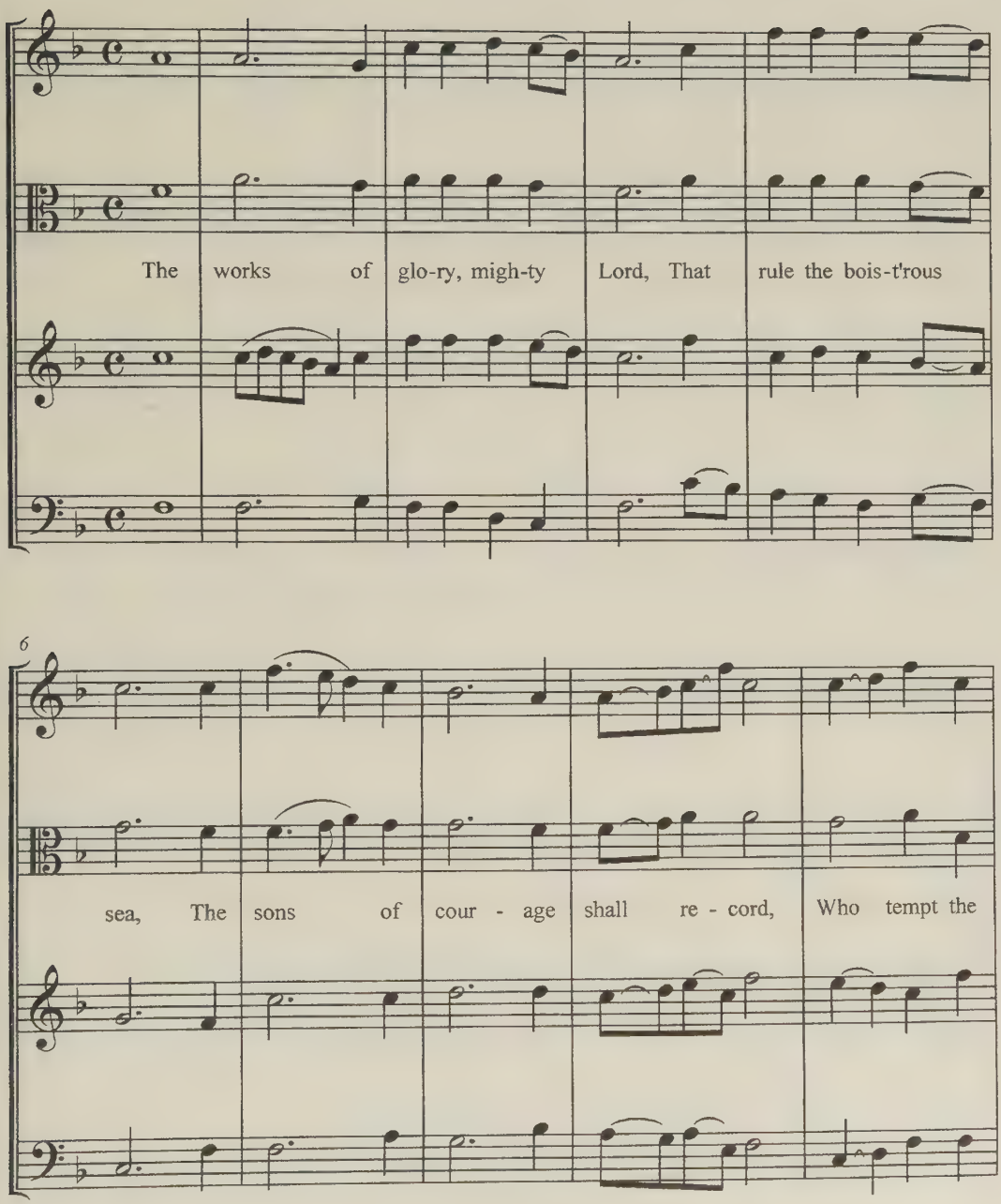


Greenfield (cont.)

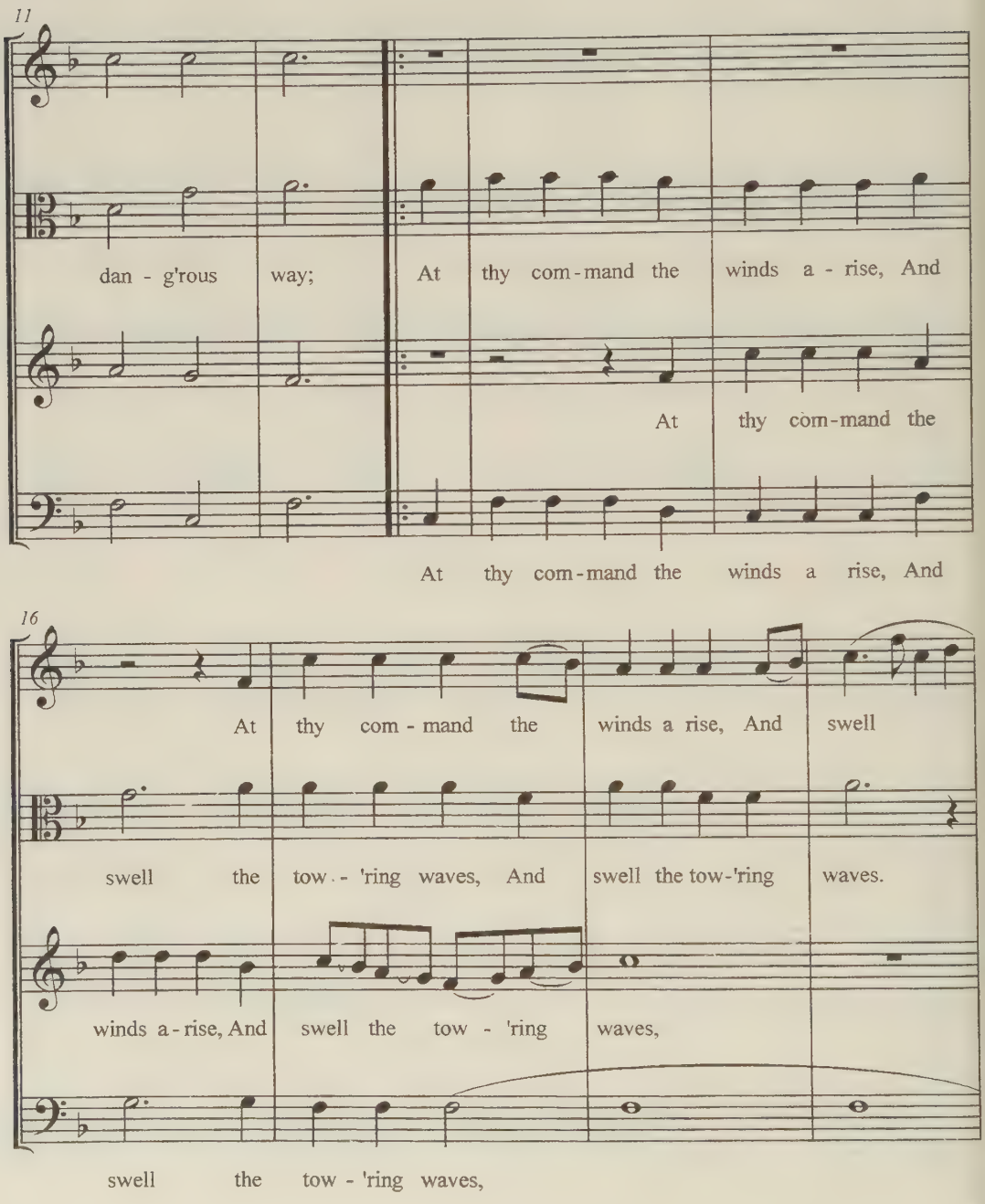


Ocean

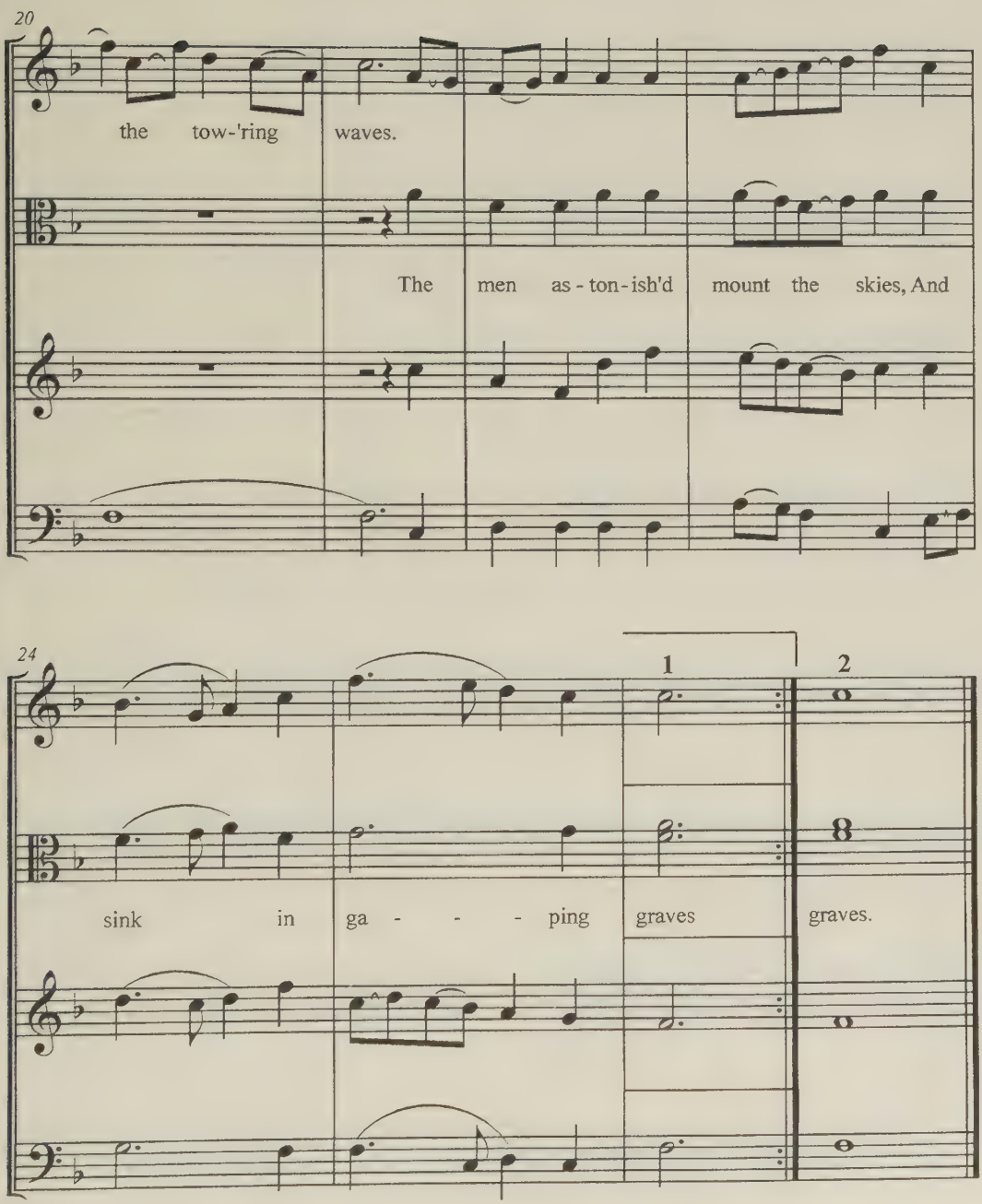
Isaac Watts **Timothy Swan**



Ocean (cont.)

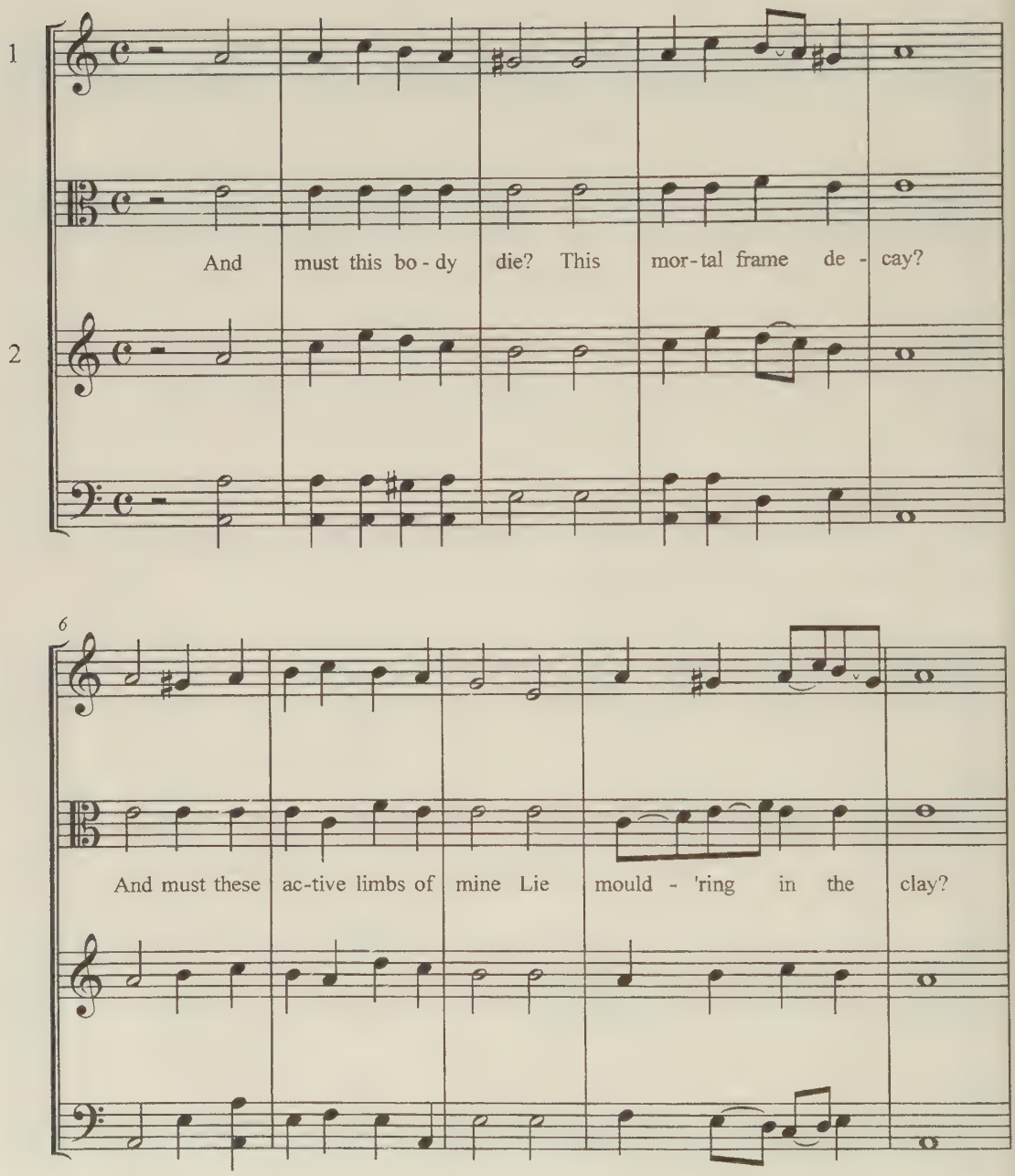

11
dan - g'rous way;
At thy com-mand the winds a - rise, And
At thy com-mand the
At thy com-mand the winds a rise, And
16
At thy com - mand the winds a rise, And swell
swell the tow - 'ring waves, And swell the tow-'ring waves.
winds a-rise, And swell the tow - 'ring waves,
swell the tow - 'ring waves,

Ocean (cont.)


20
the tow-'ring waves.
The men as-ton-ish'd mount the skies, And
24
1
2
sink in ga - - - ping graves
graves.

Maryland

Isaac Watts **William Billings**



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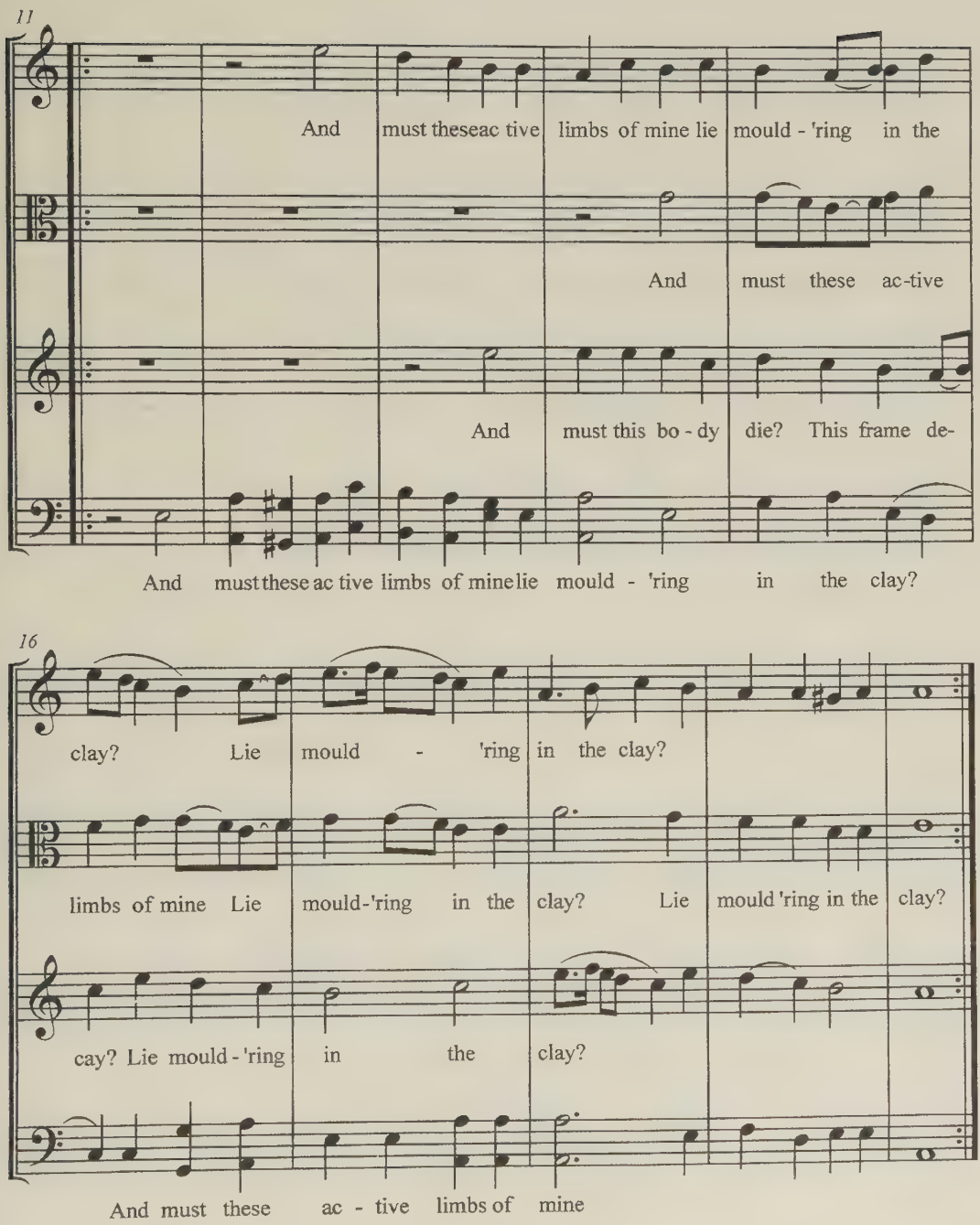
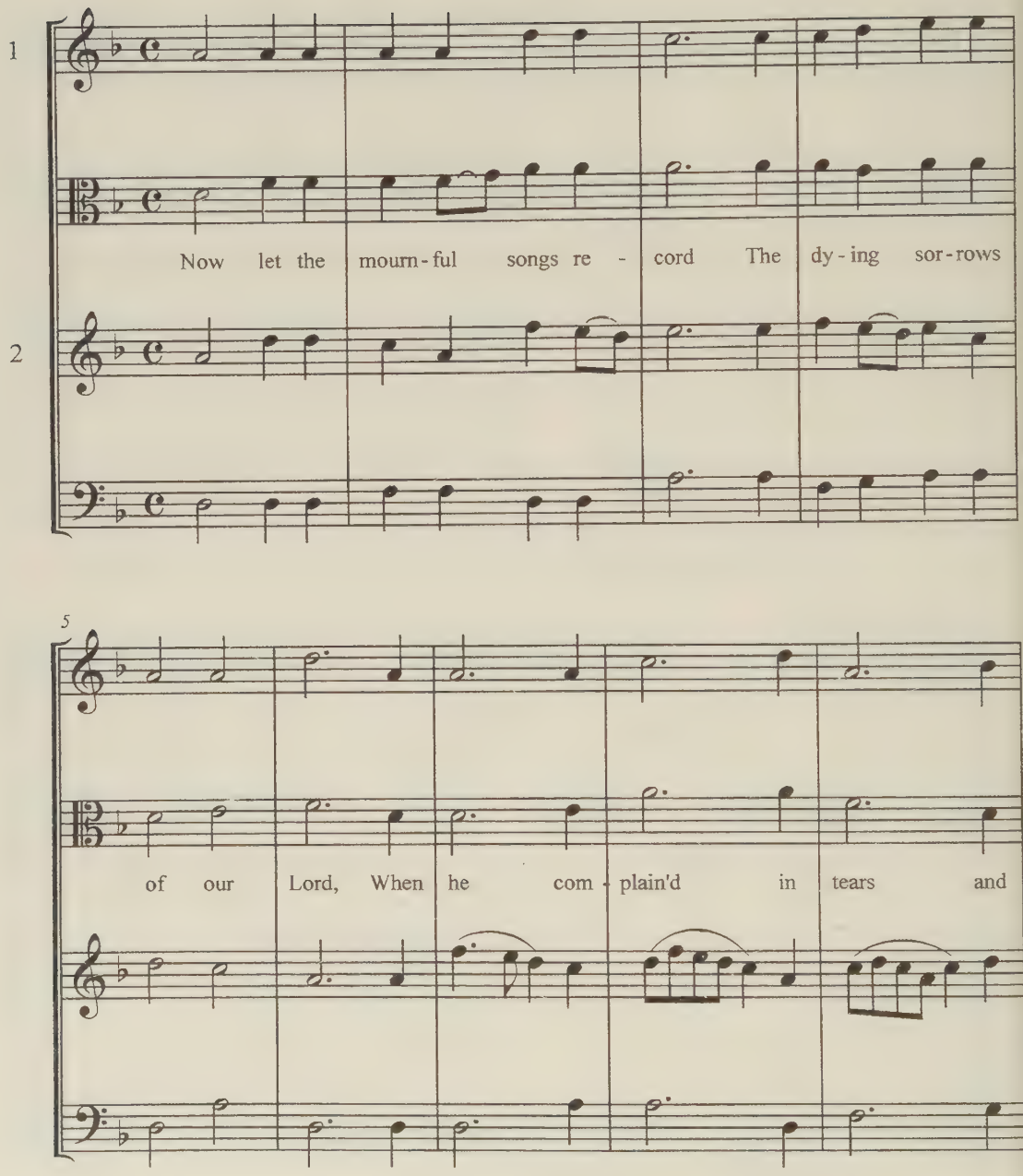


Montague

Isaac Watts **Timothy Swan**



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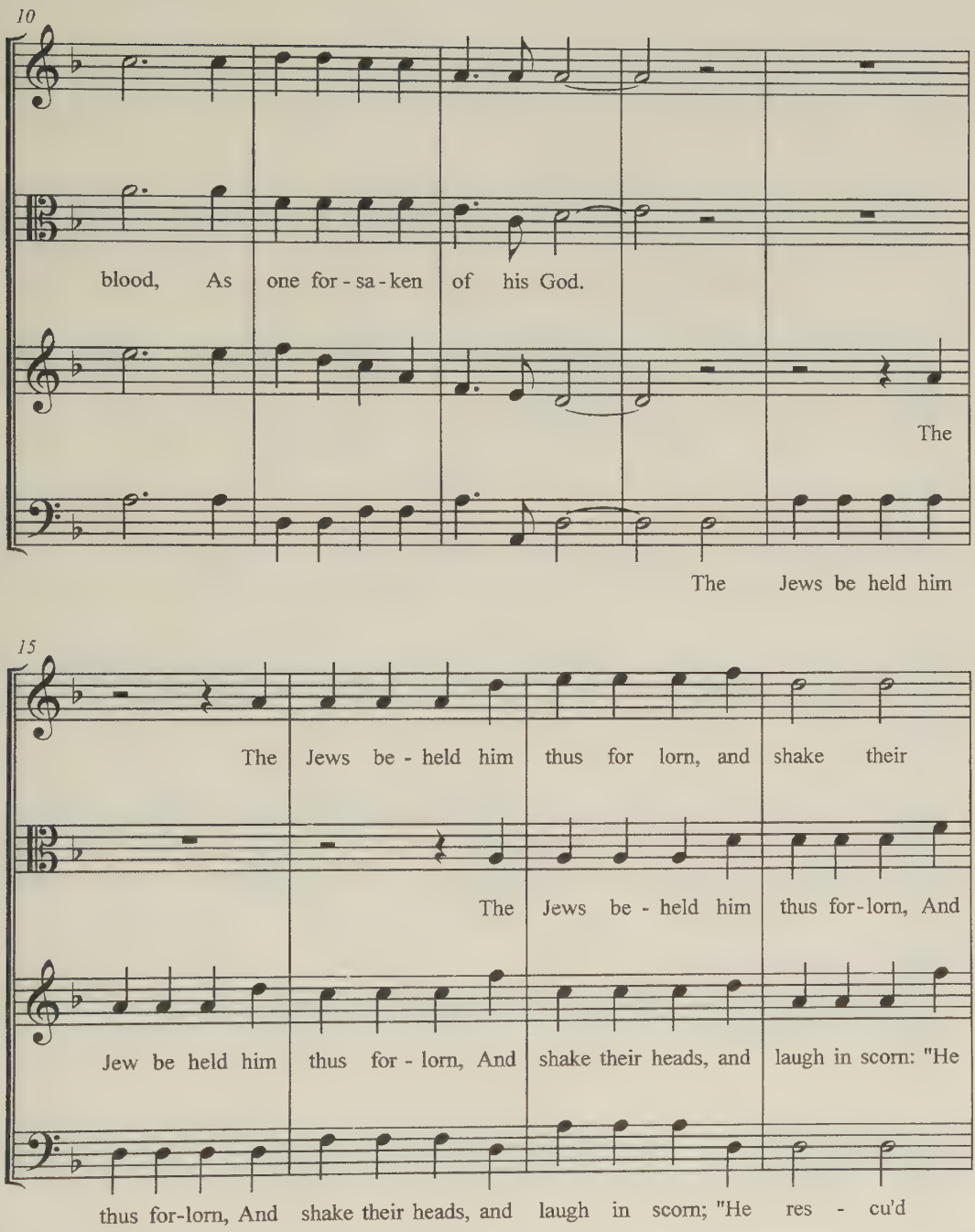

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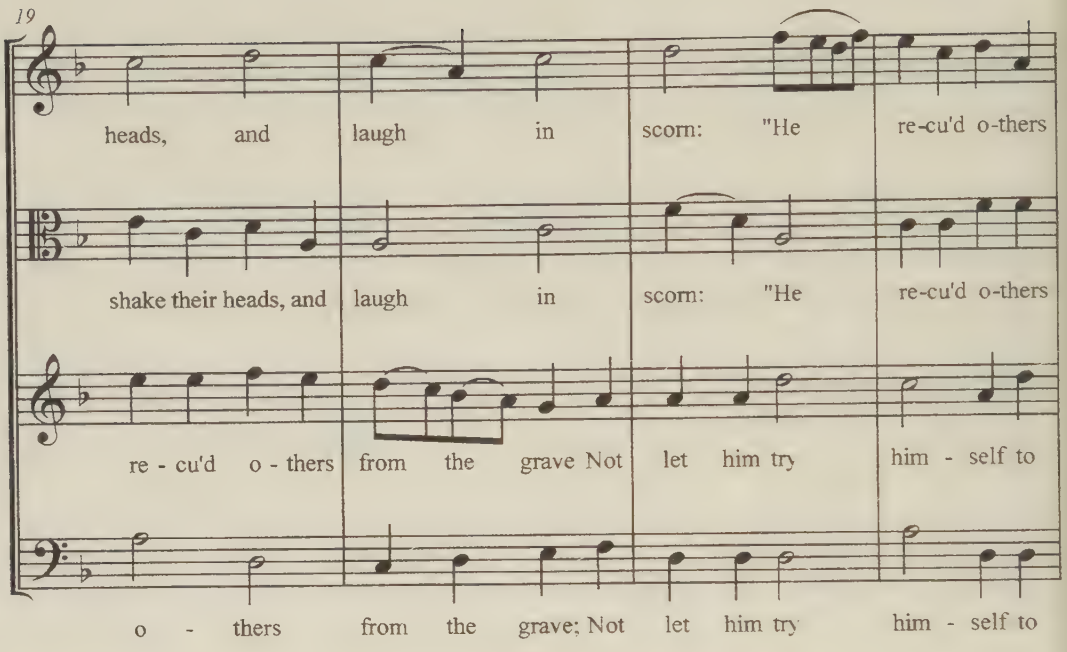
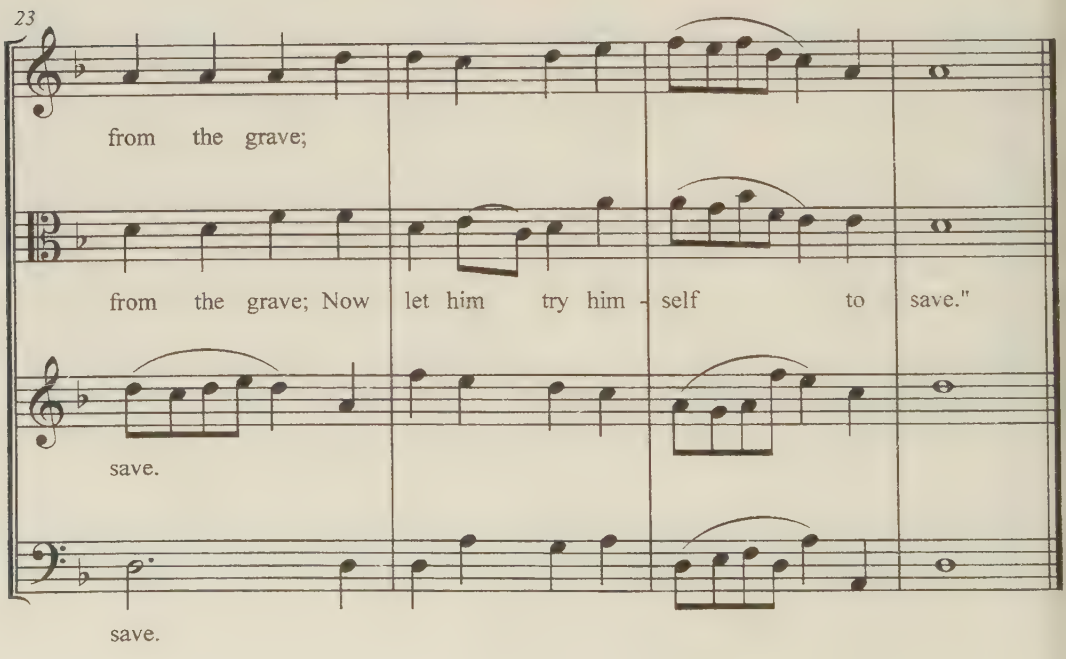
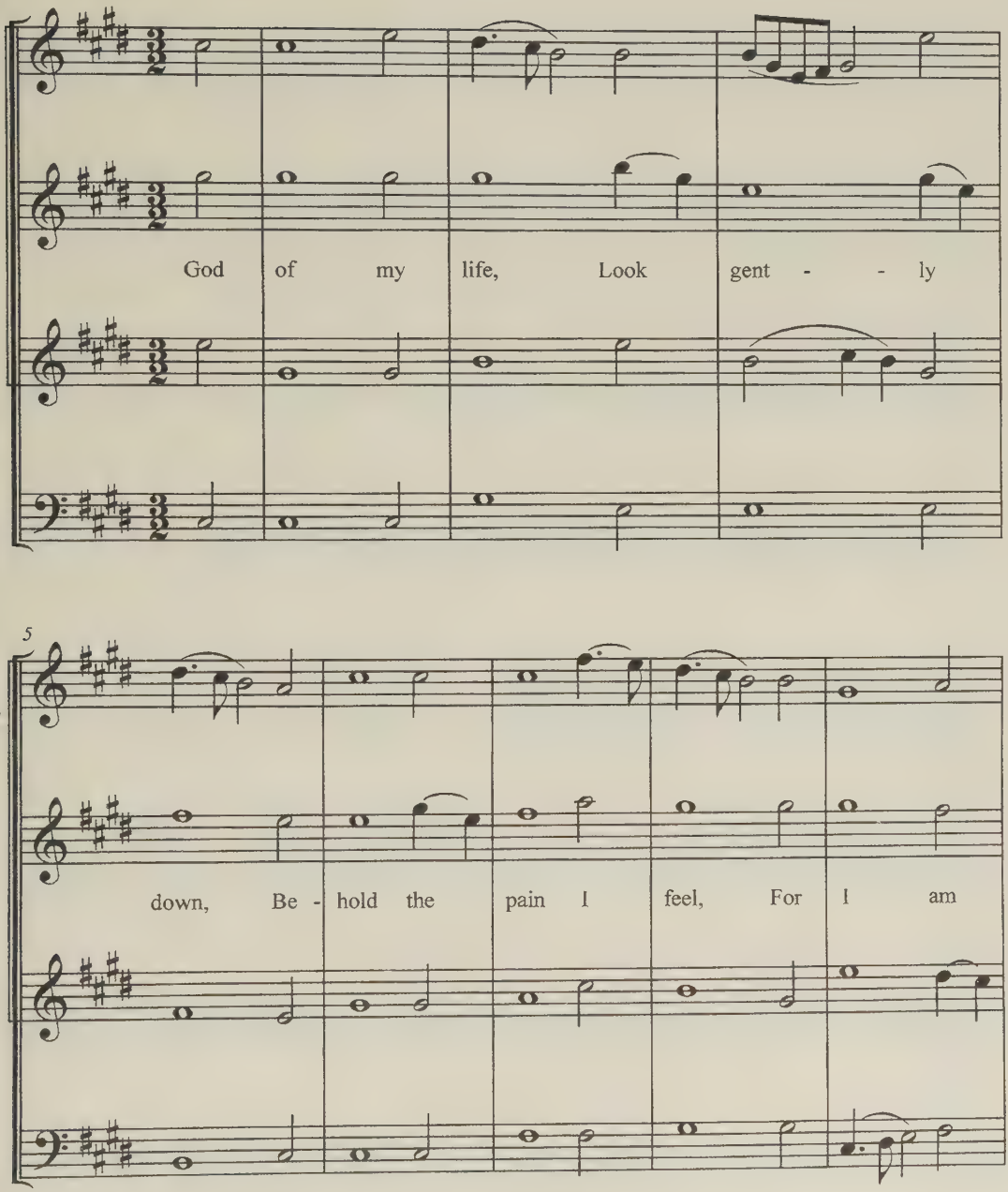




Poland

Isaac Watts **Timothy Swan**



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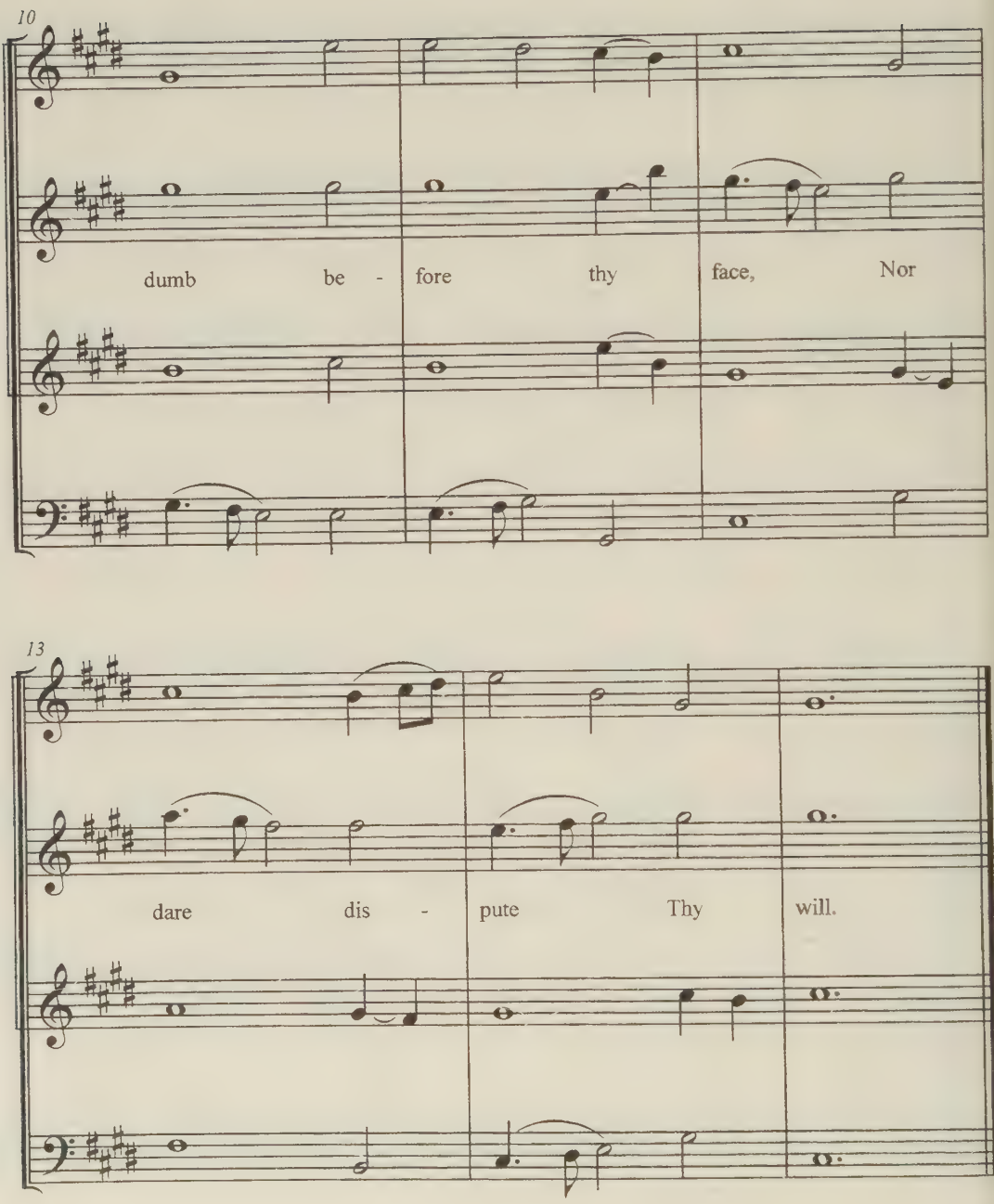
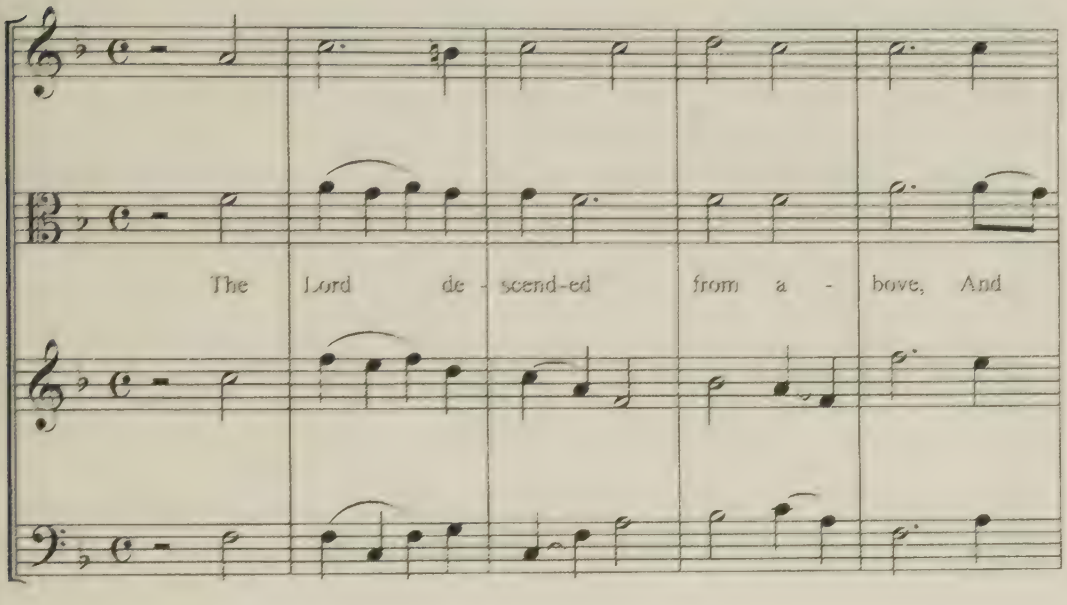
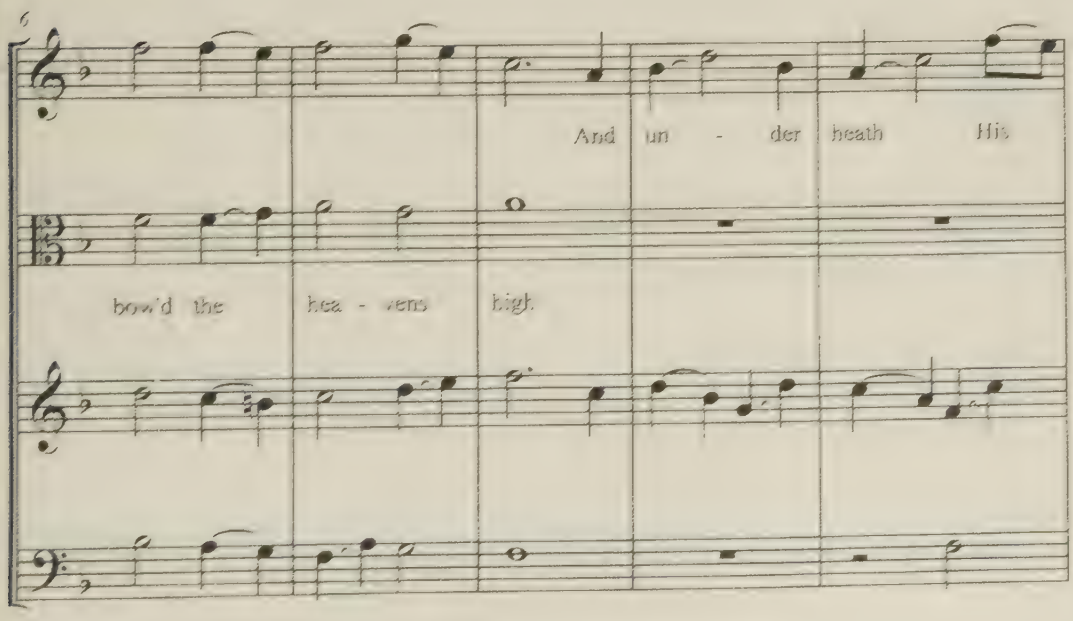


Majesty

Thomas Stenhold **William Billings**





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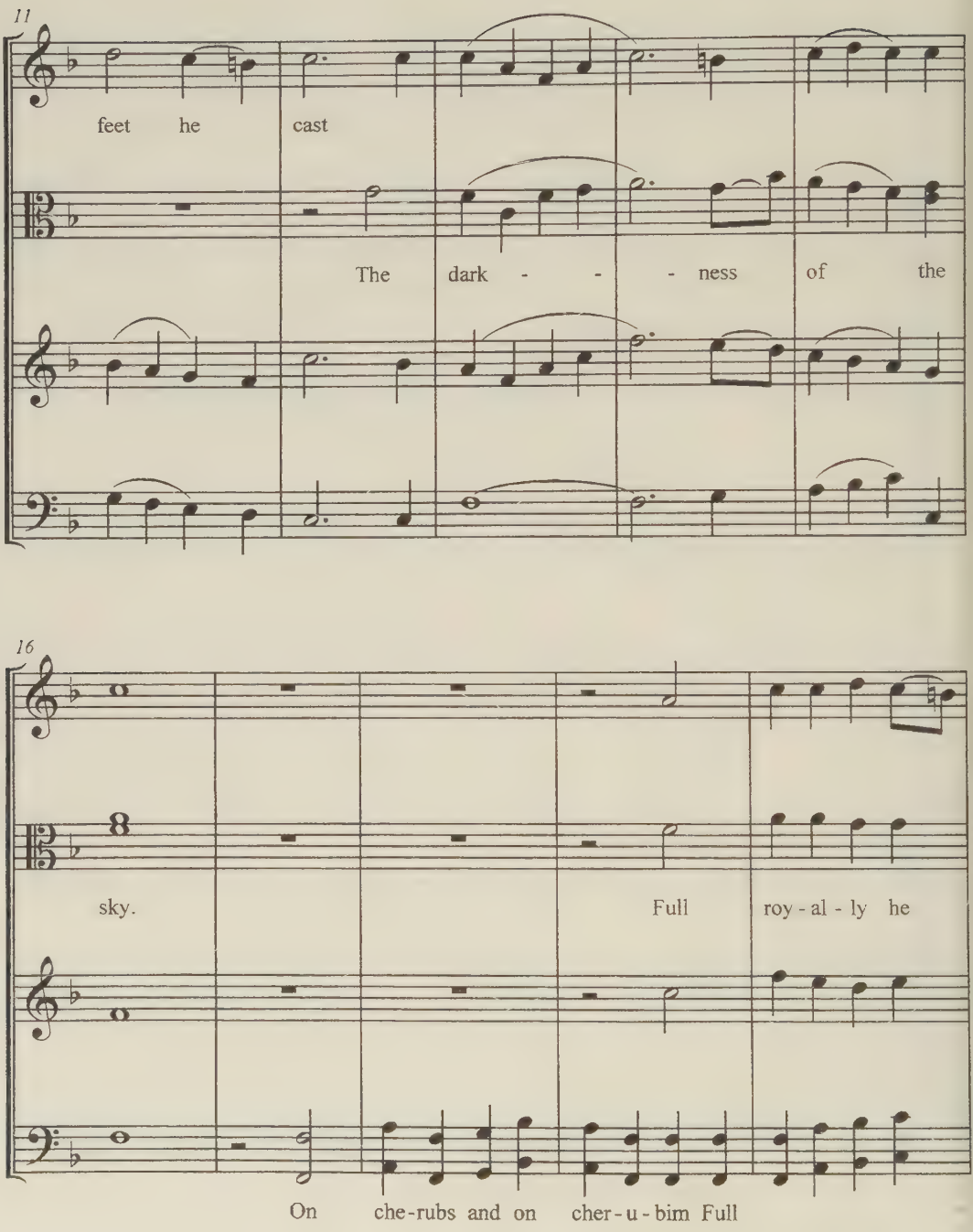

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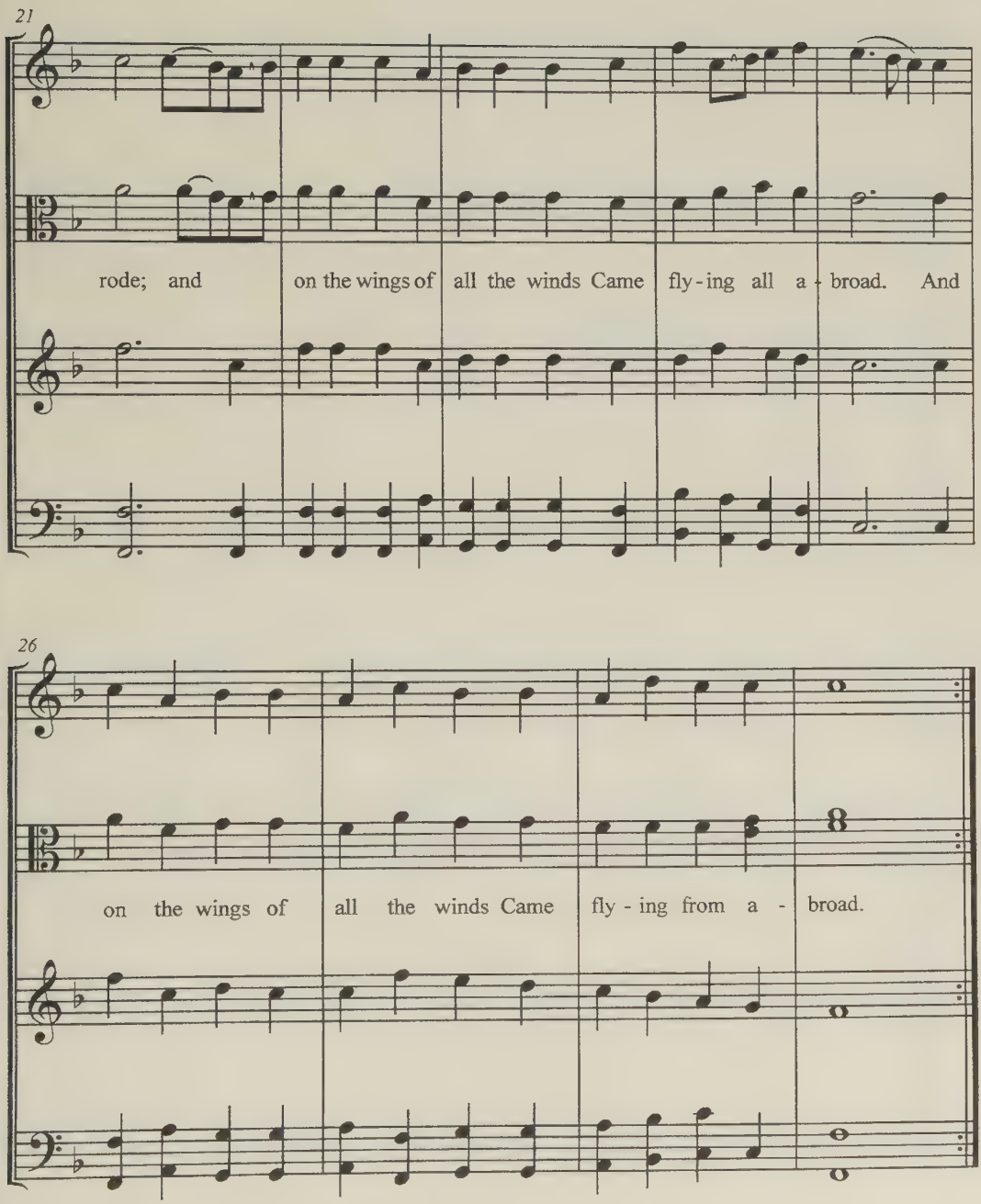
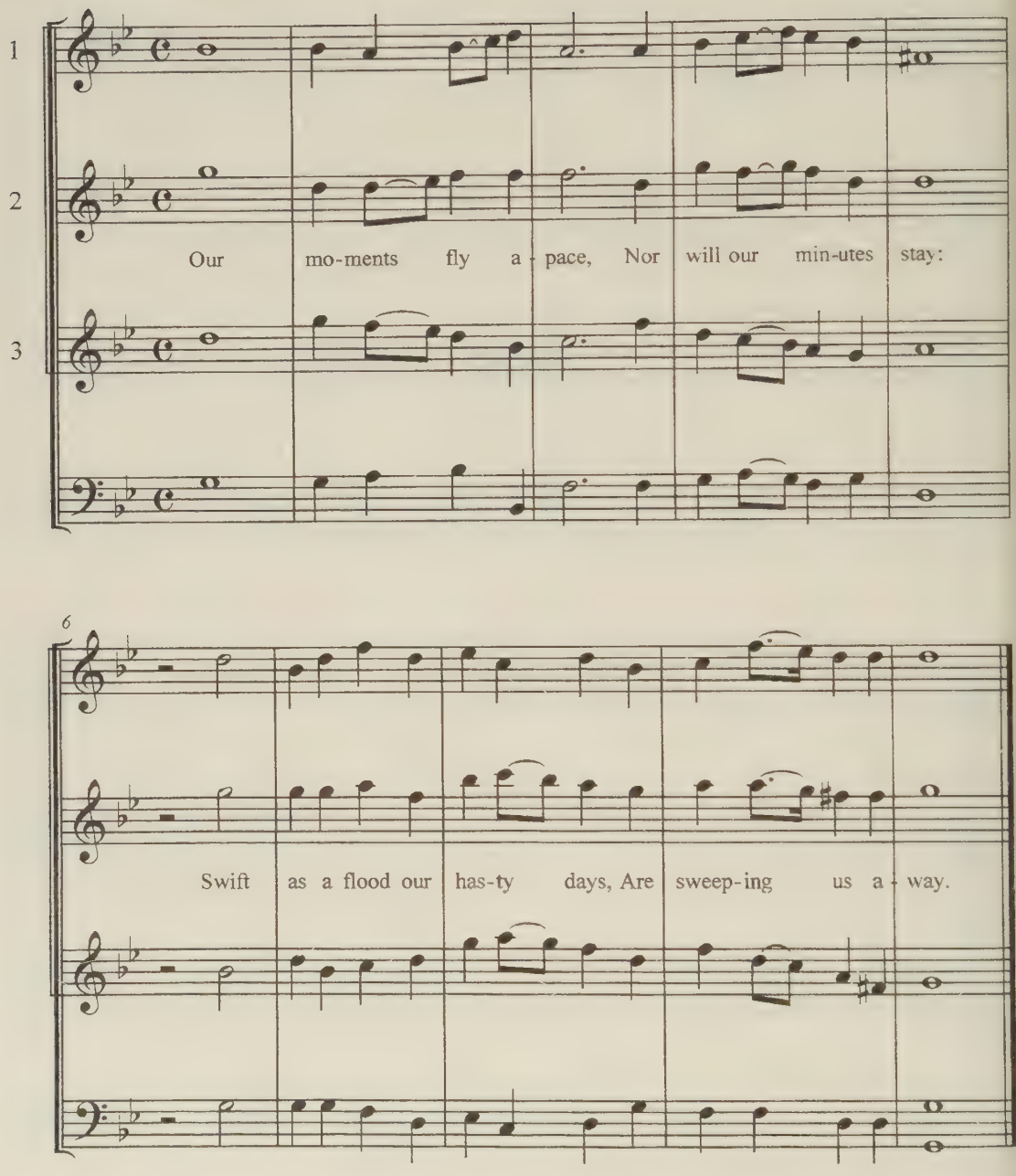


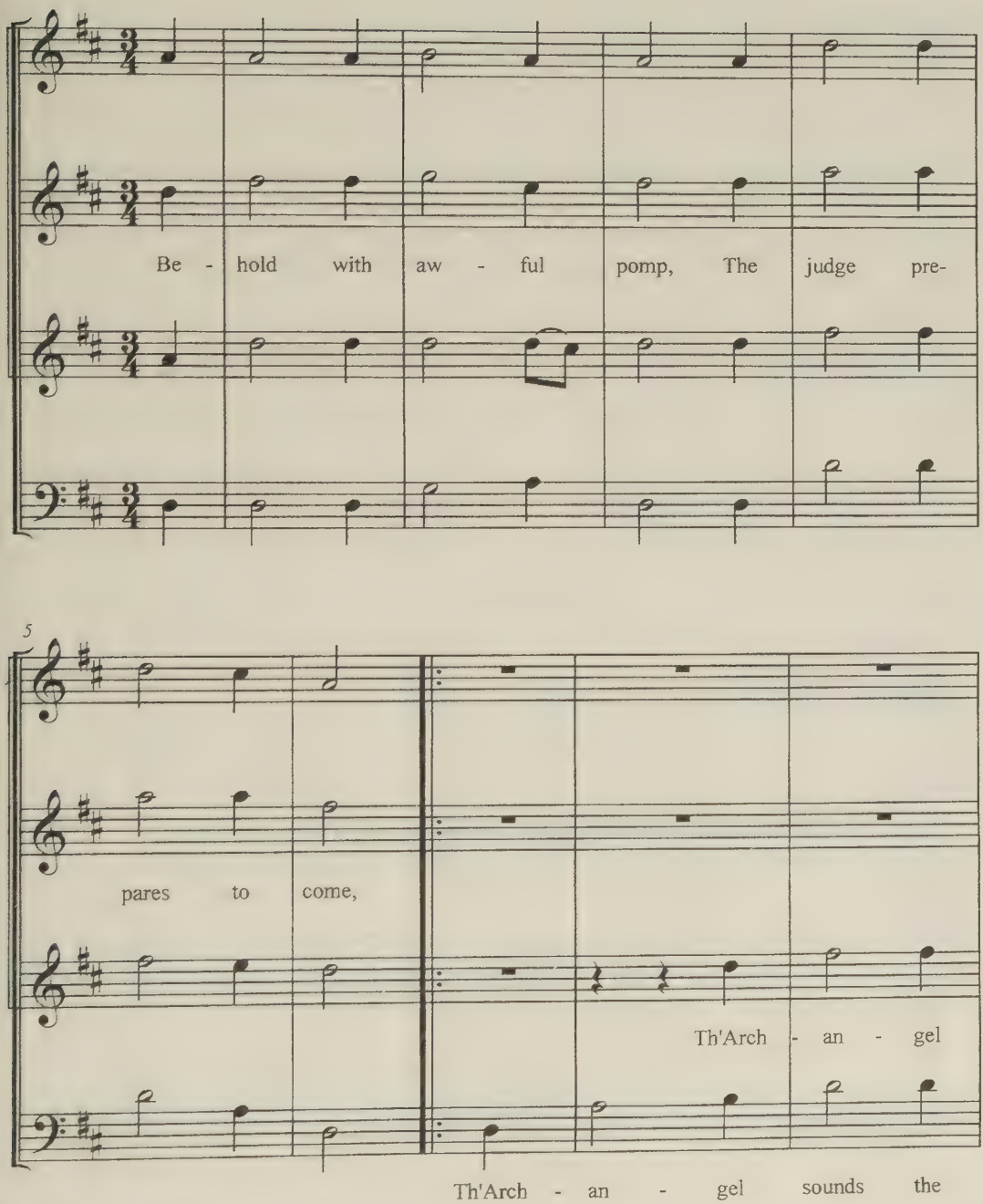
Decay

Isaac Watts **Uri Hill**



Doomsday

Joseph Hart **Abraham Wood**



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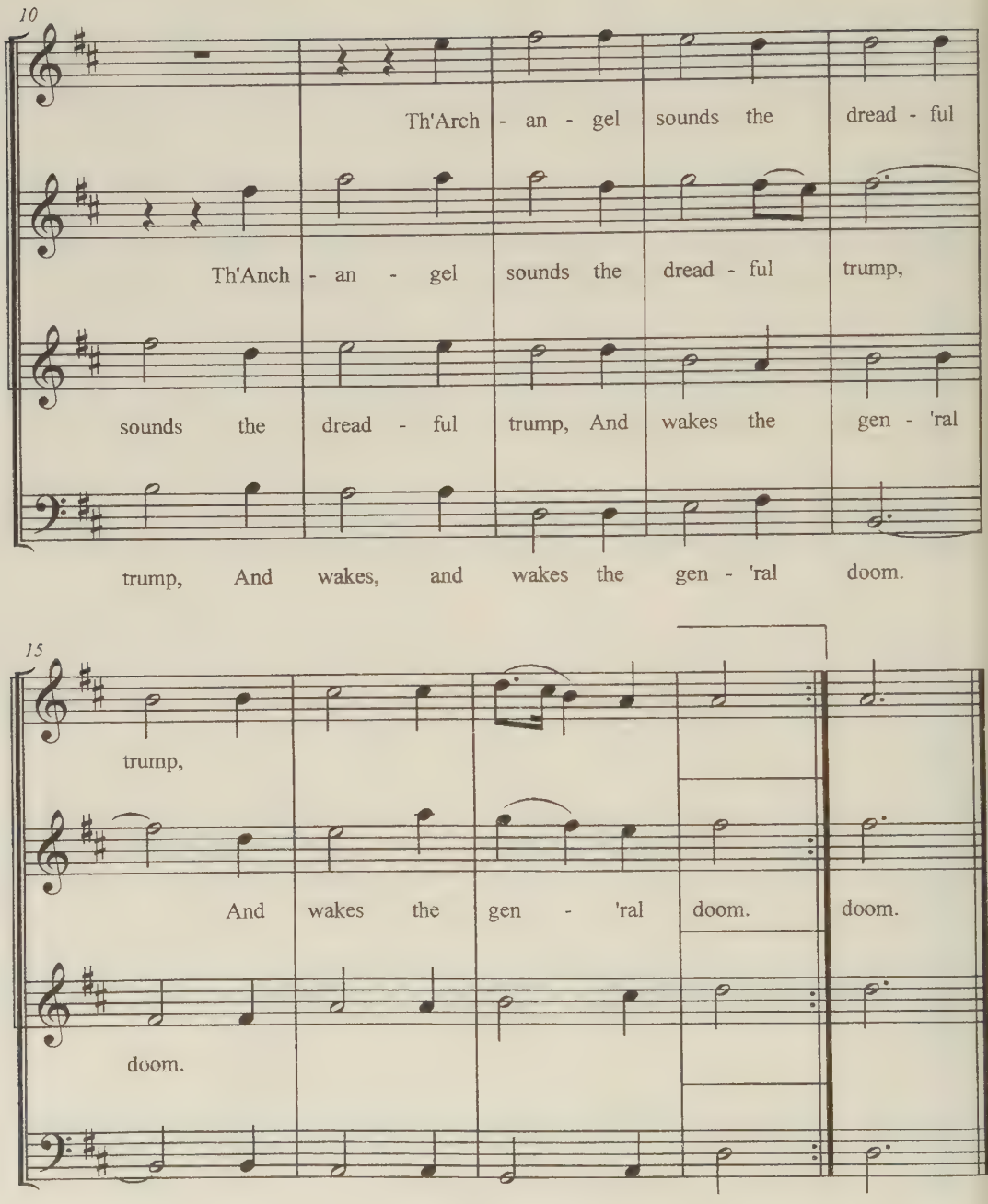
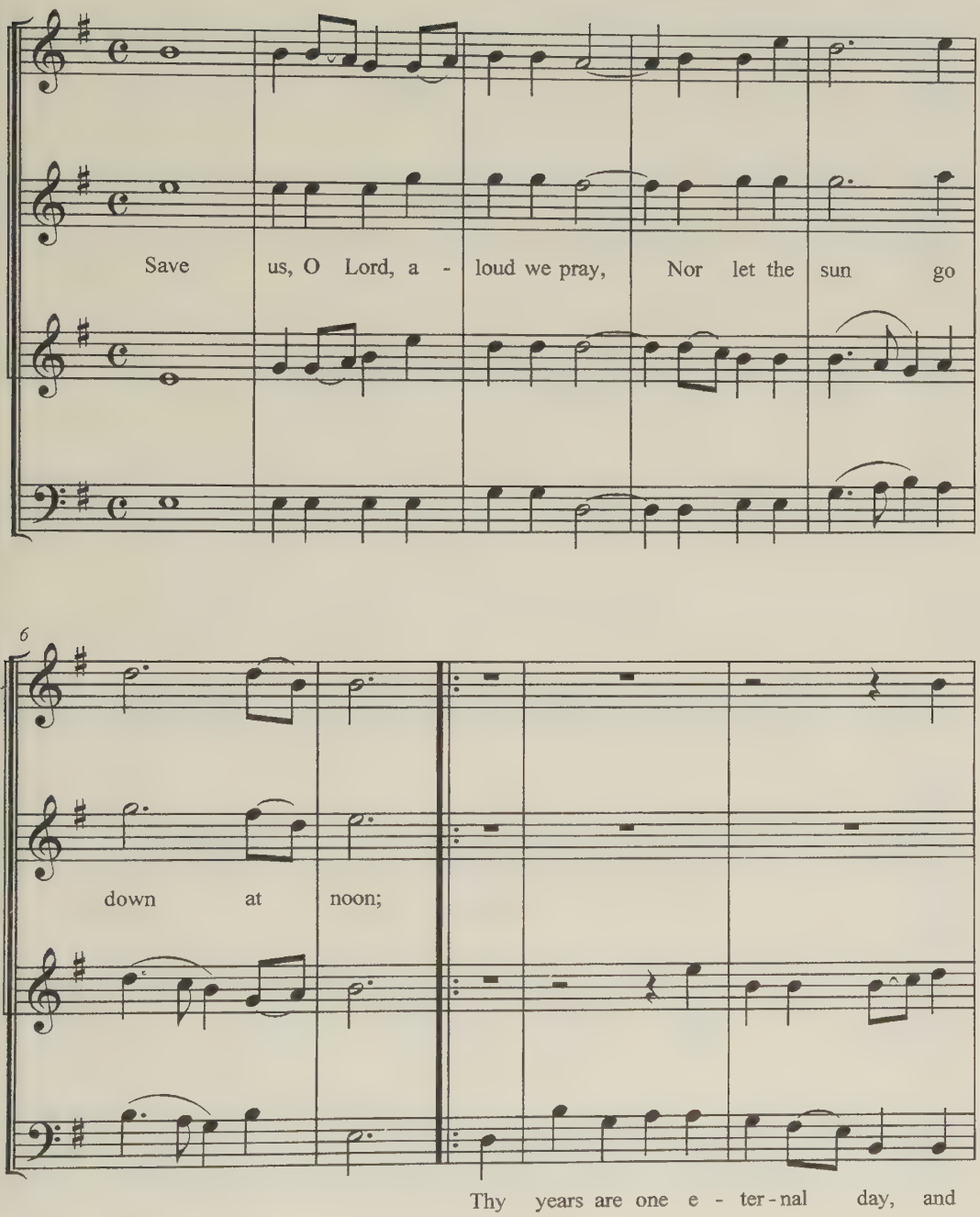


Complaint

Isaac Watts **Uri Hill**



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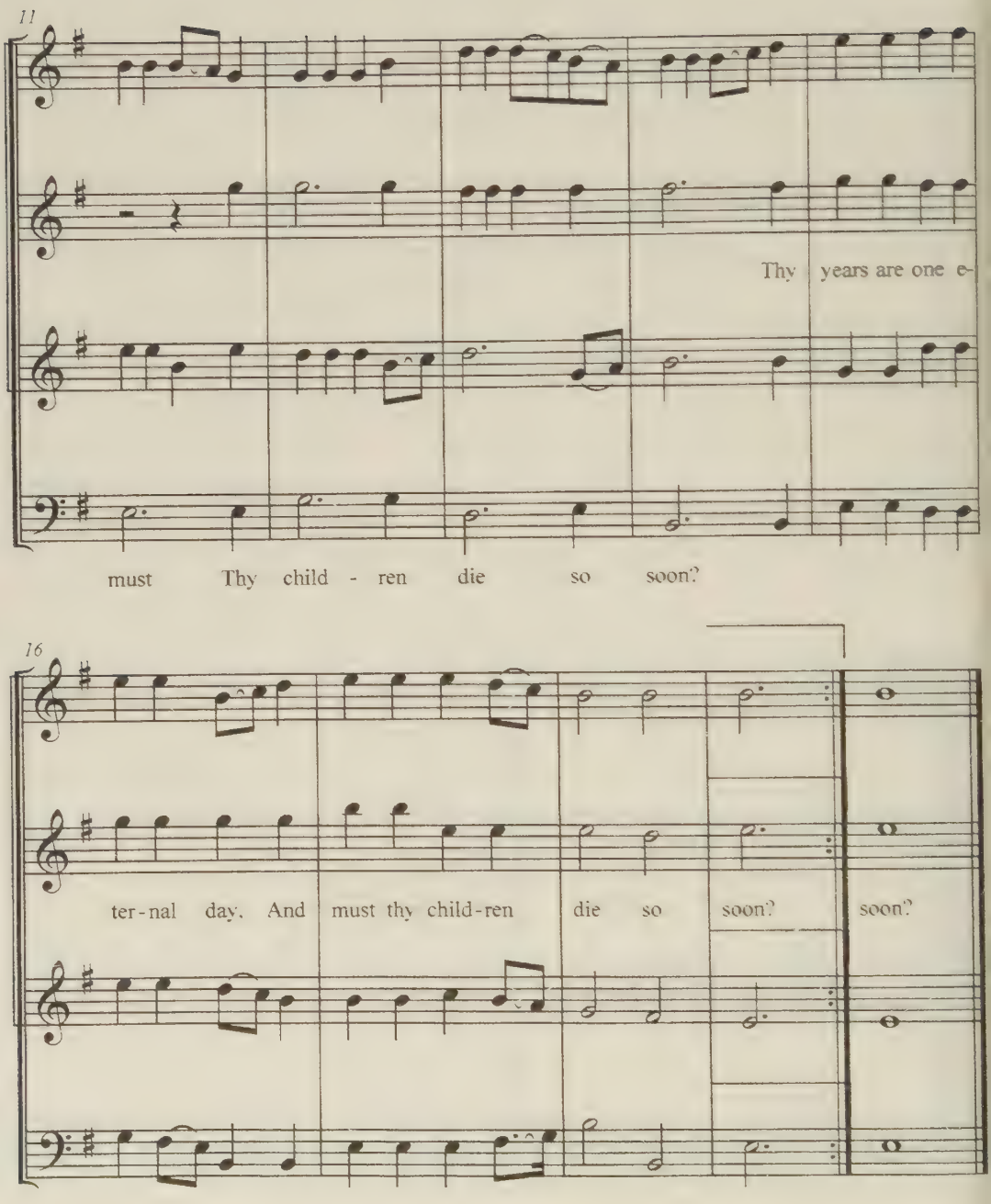
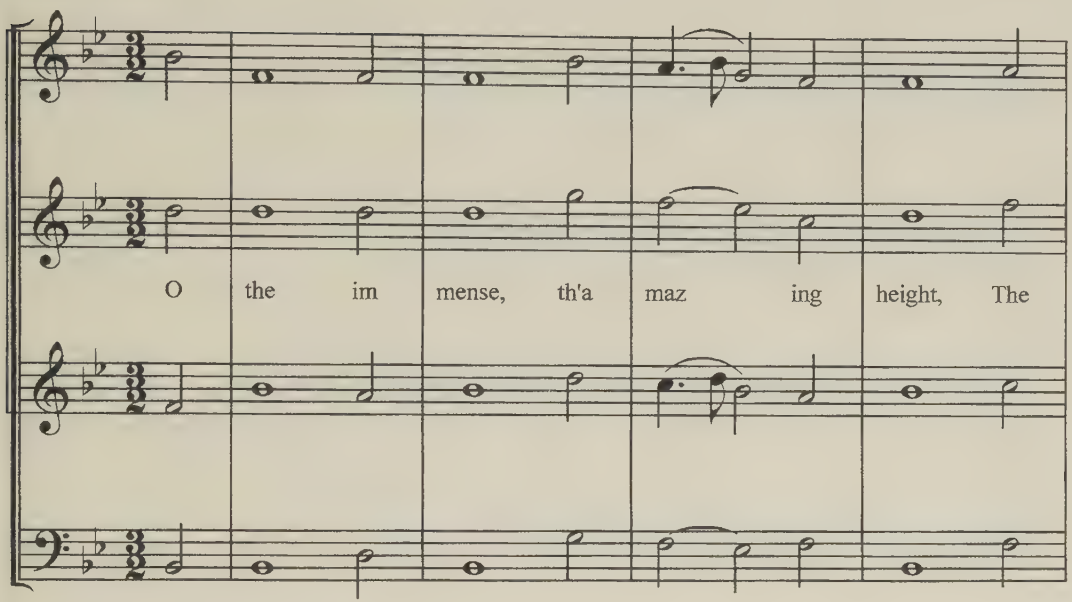
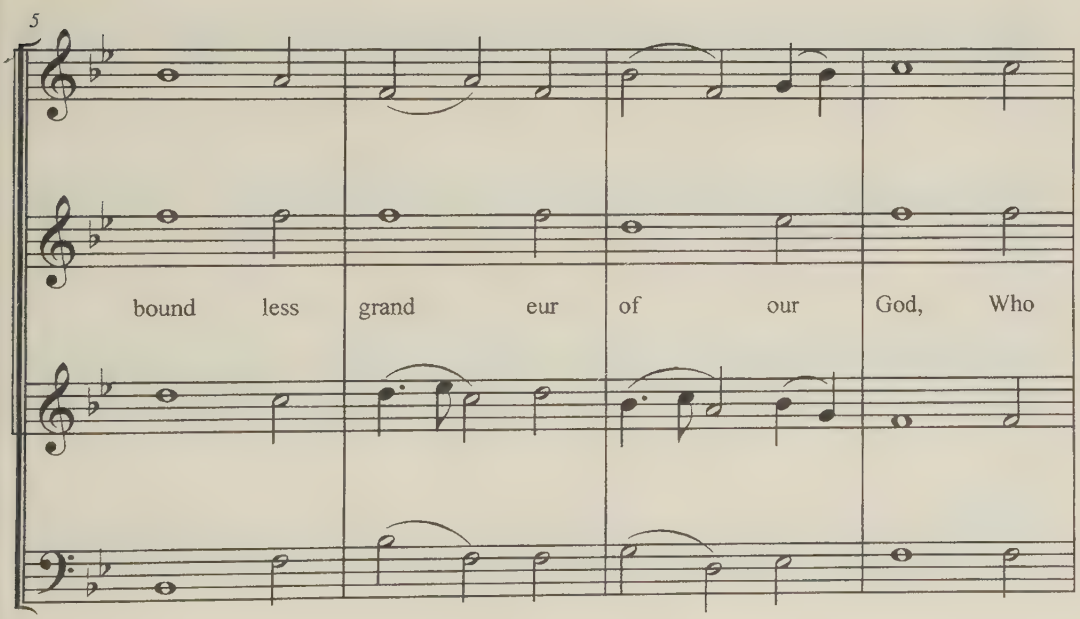


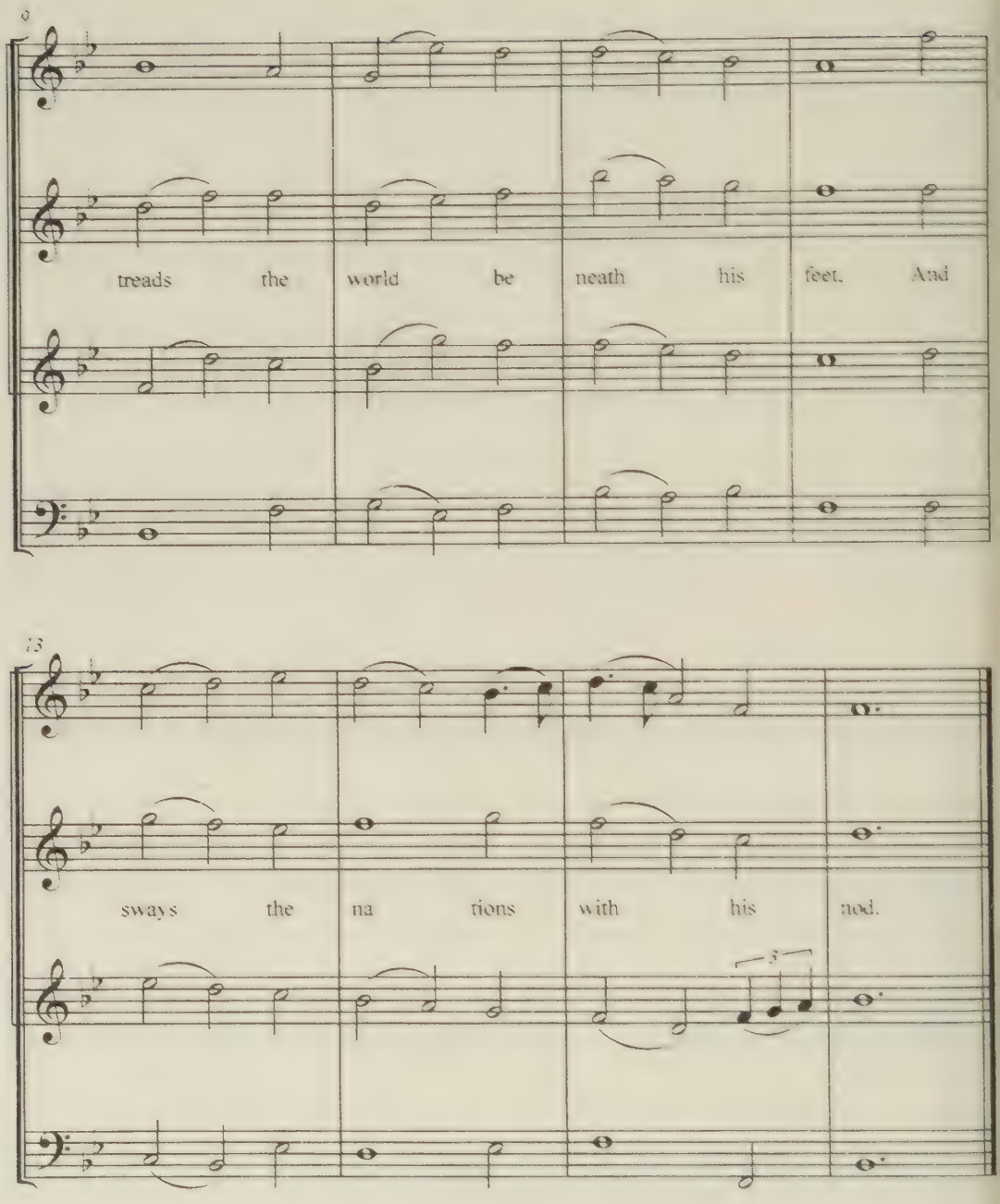
Danville

Isaac Watts **Uri Hill**





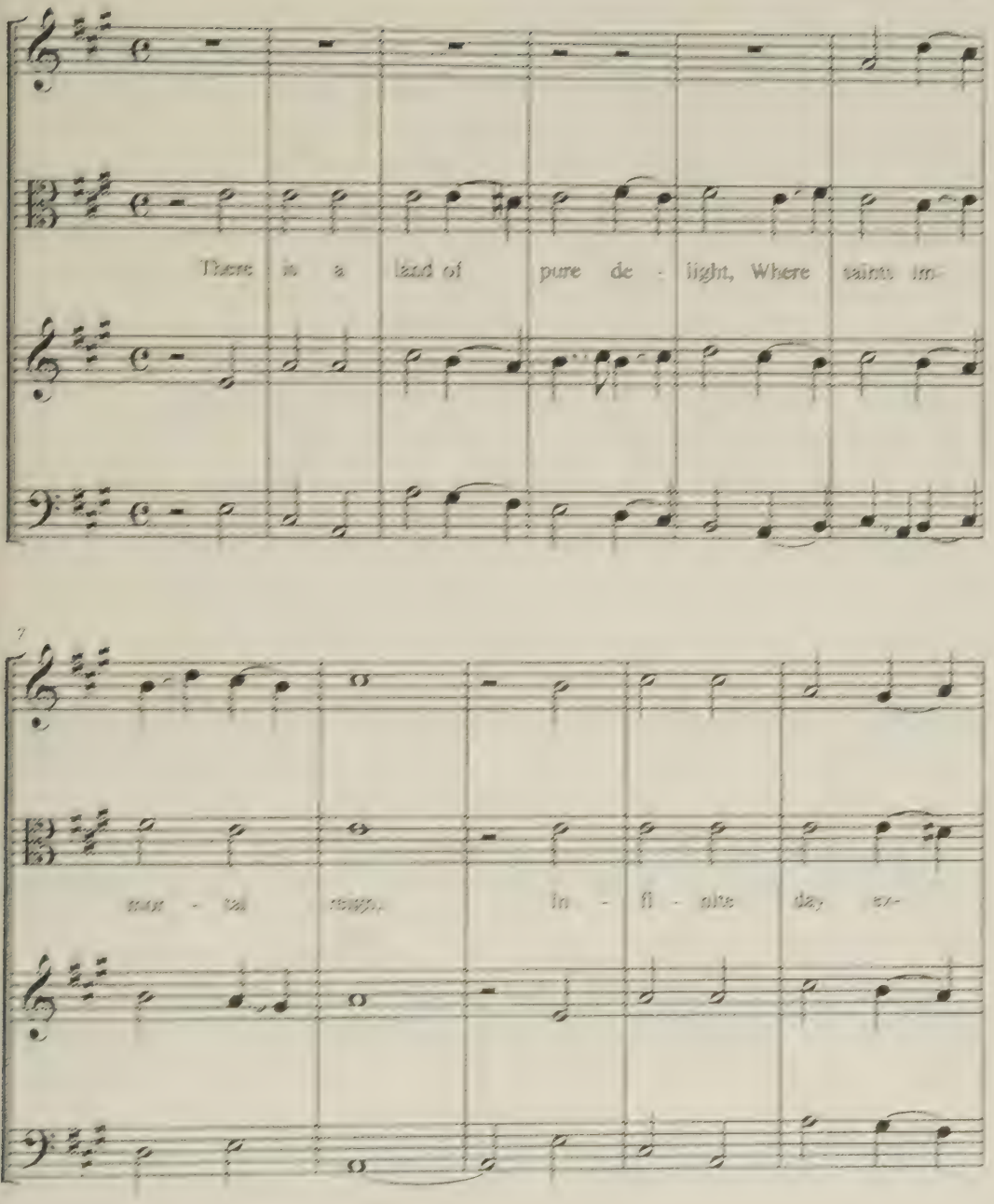
Danville (cont.)



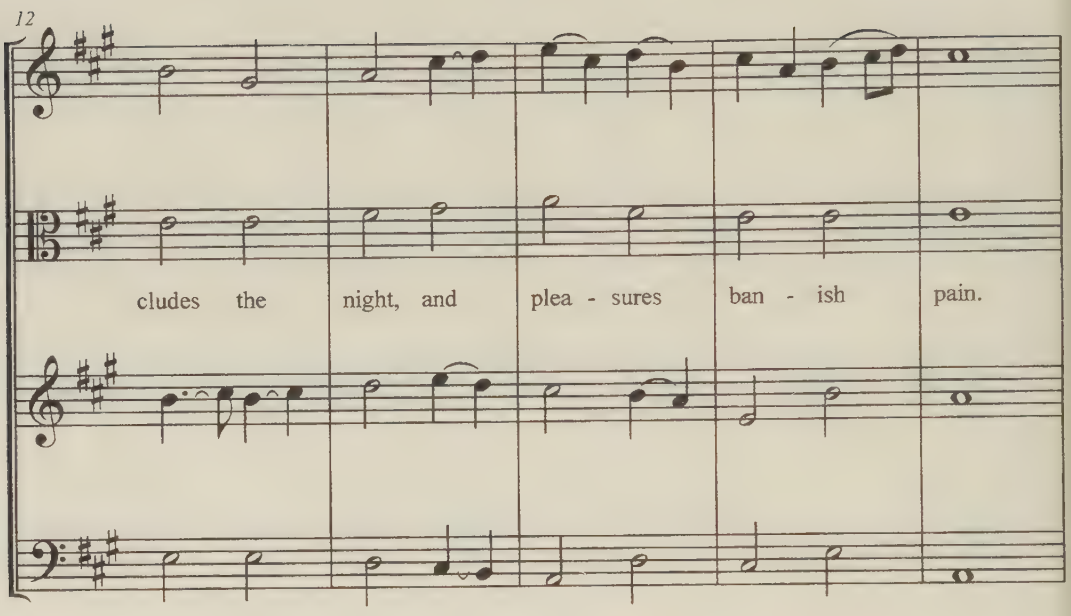
Jordan

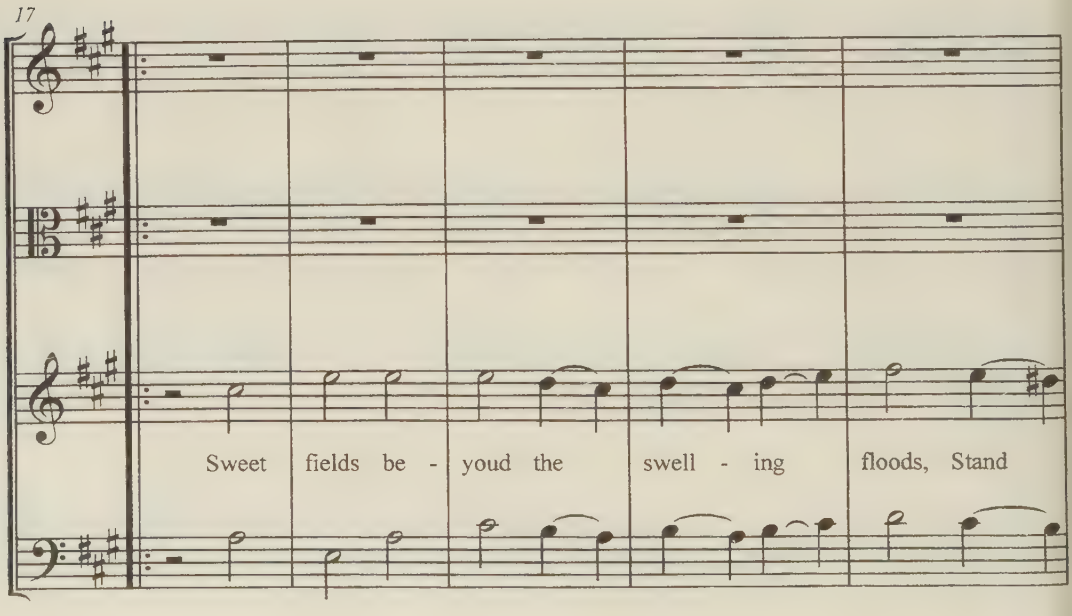
Isaac Watts

William Billings

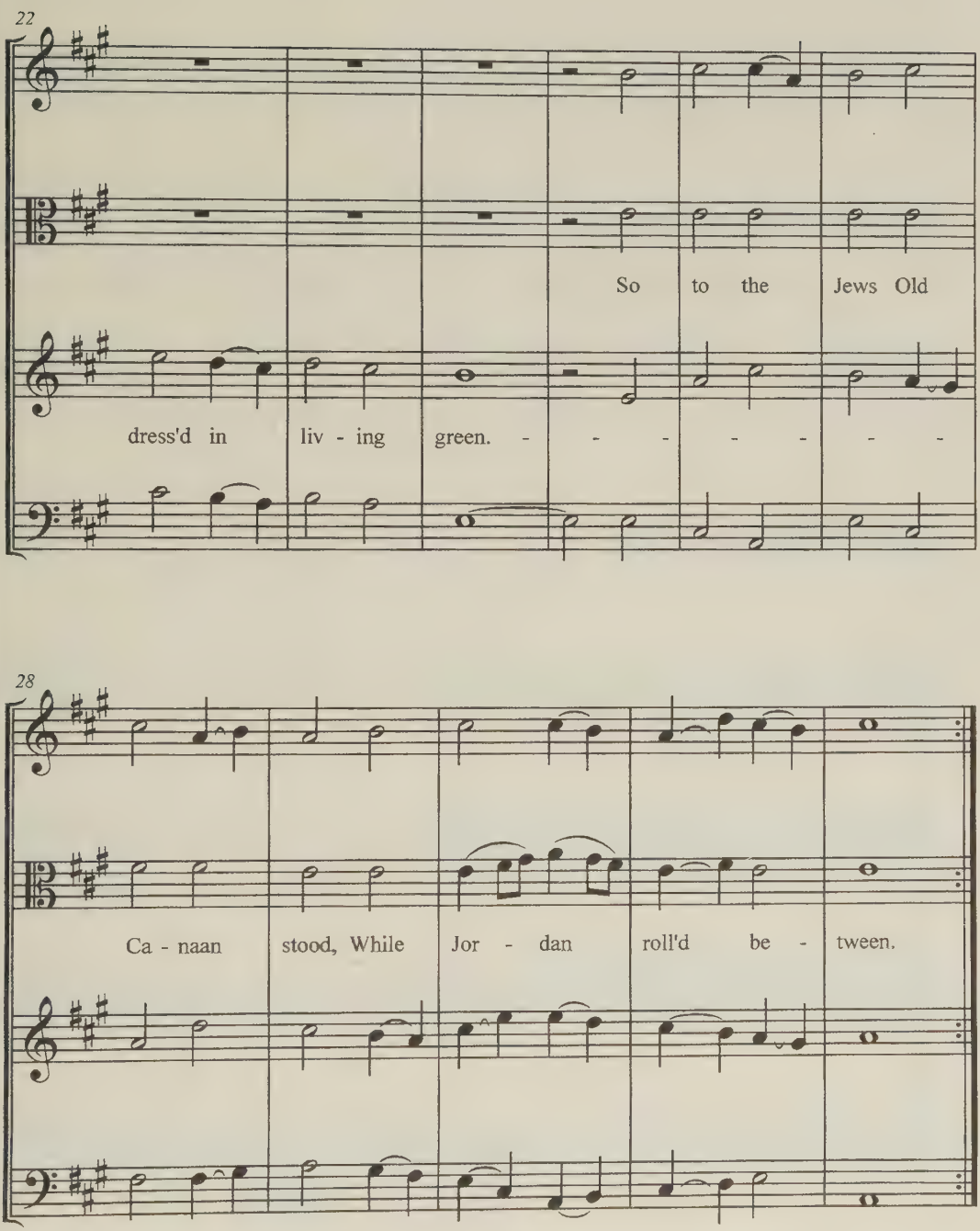


Jordan (cont.)


12
cludes the night, and plea - sures ban - ish pain.

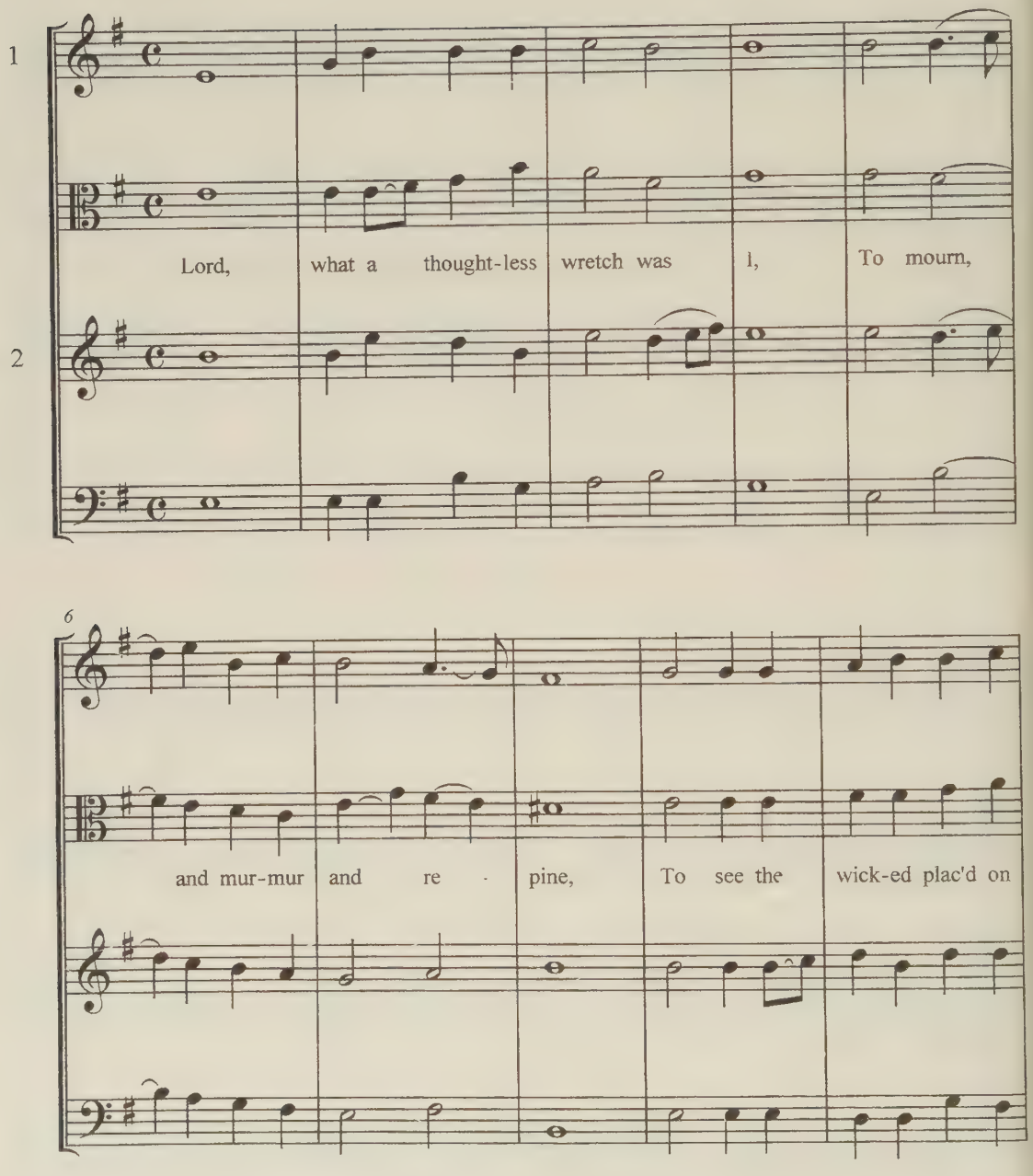

17
Sweet fields be - youd the swell - ing floods, Stand

Jordan (cont.)

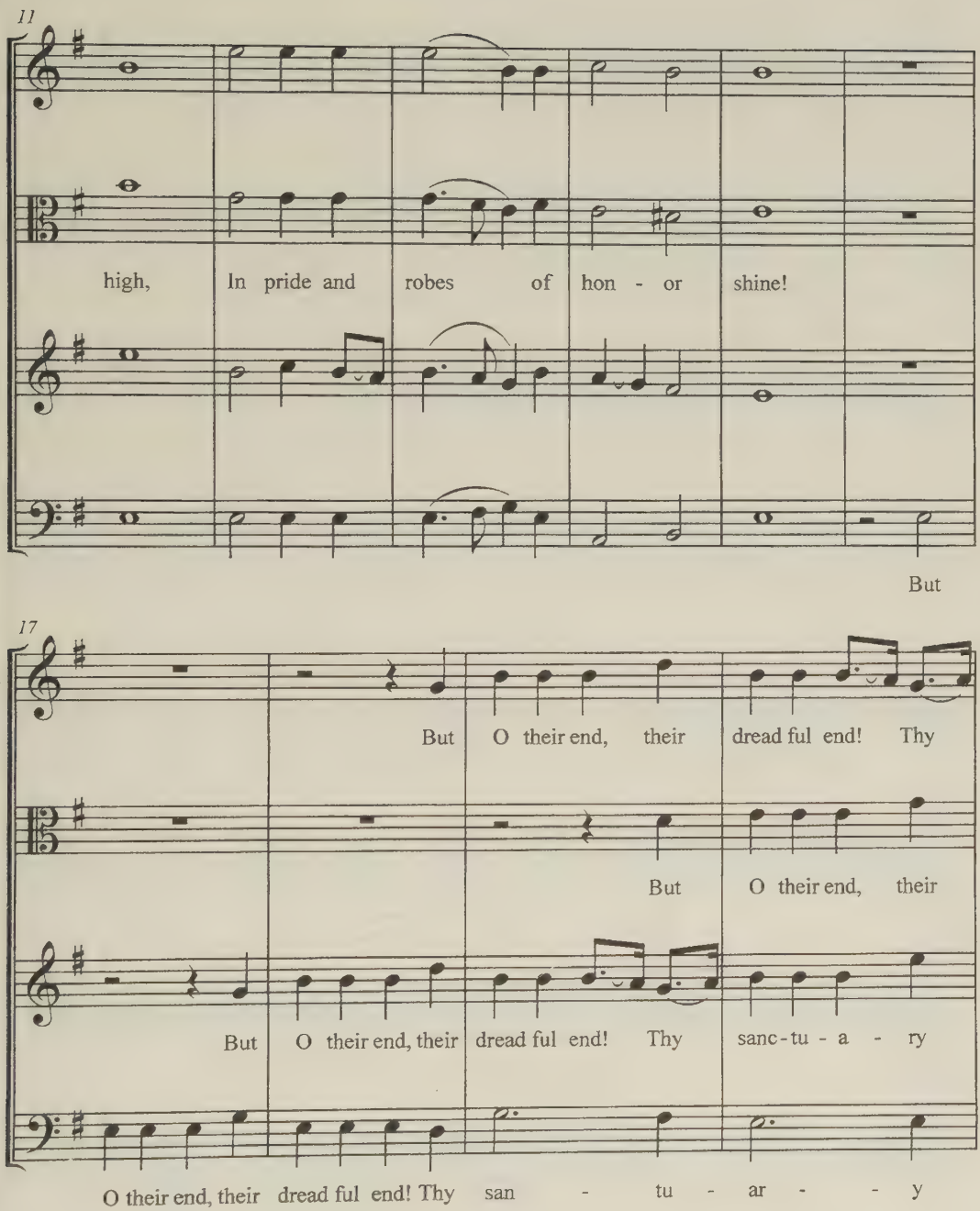

22
So to the Jews Old
dress'd in liv - ing green. - - - - - -
28
Ca - naan stood, While Jor - dan roll'd be - tween.

Greenwich

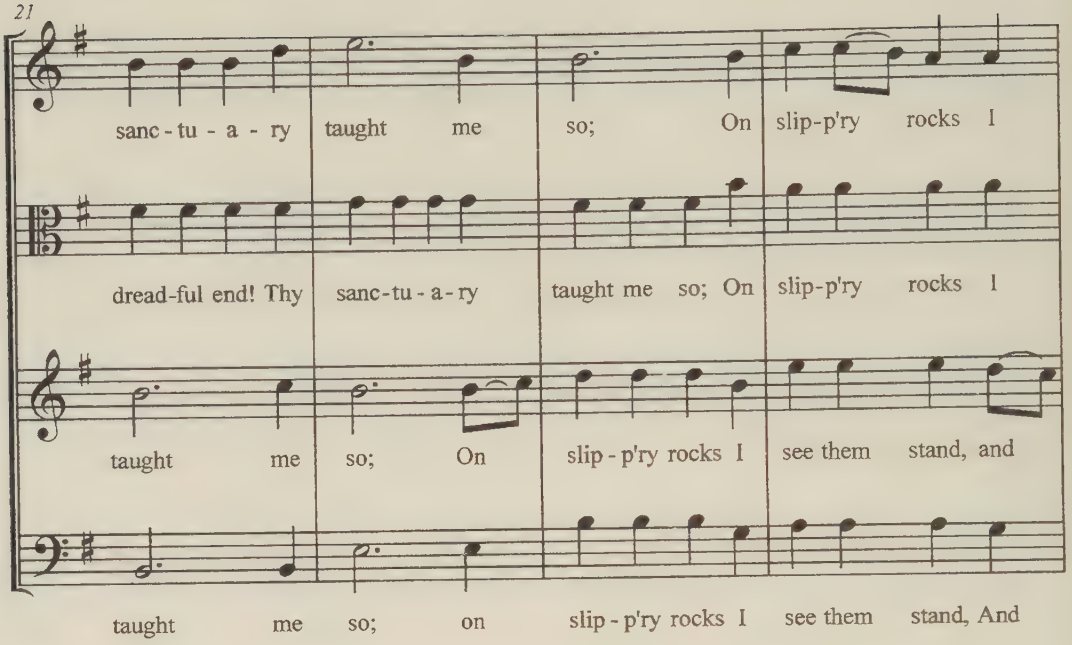
Isaac Watts **Daniel Read**

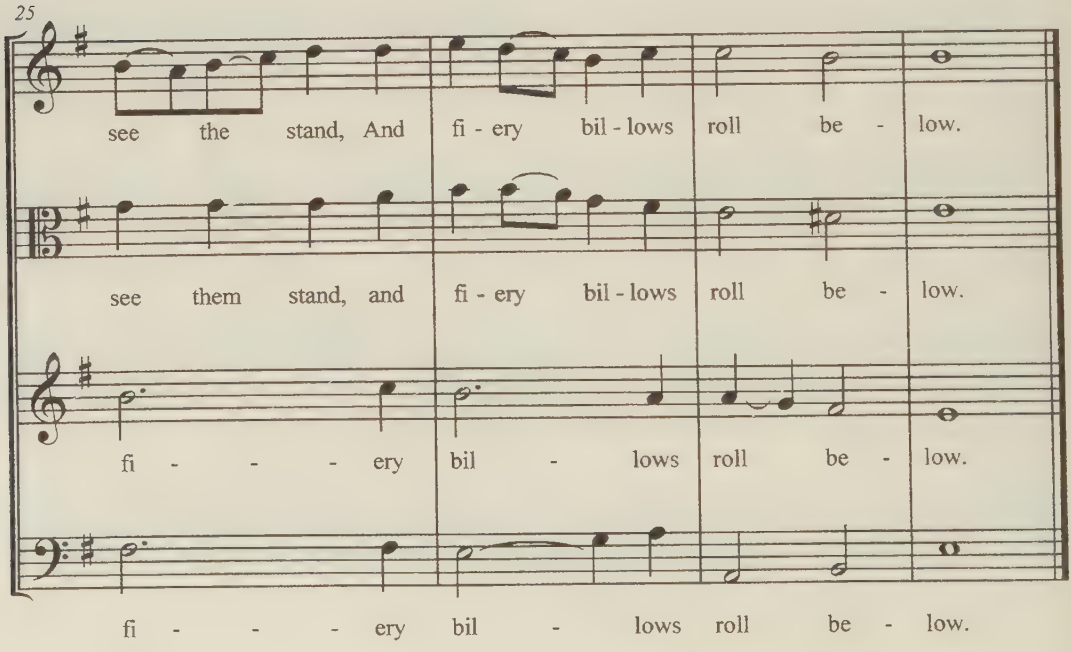


Greenwich (cont.)



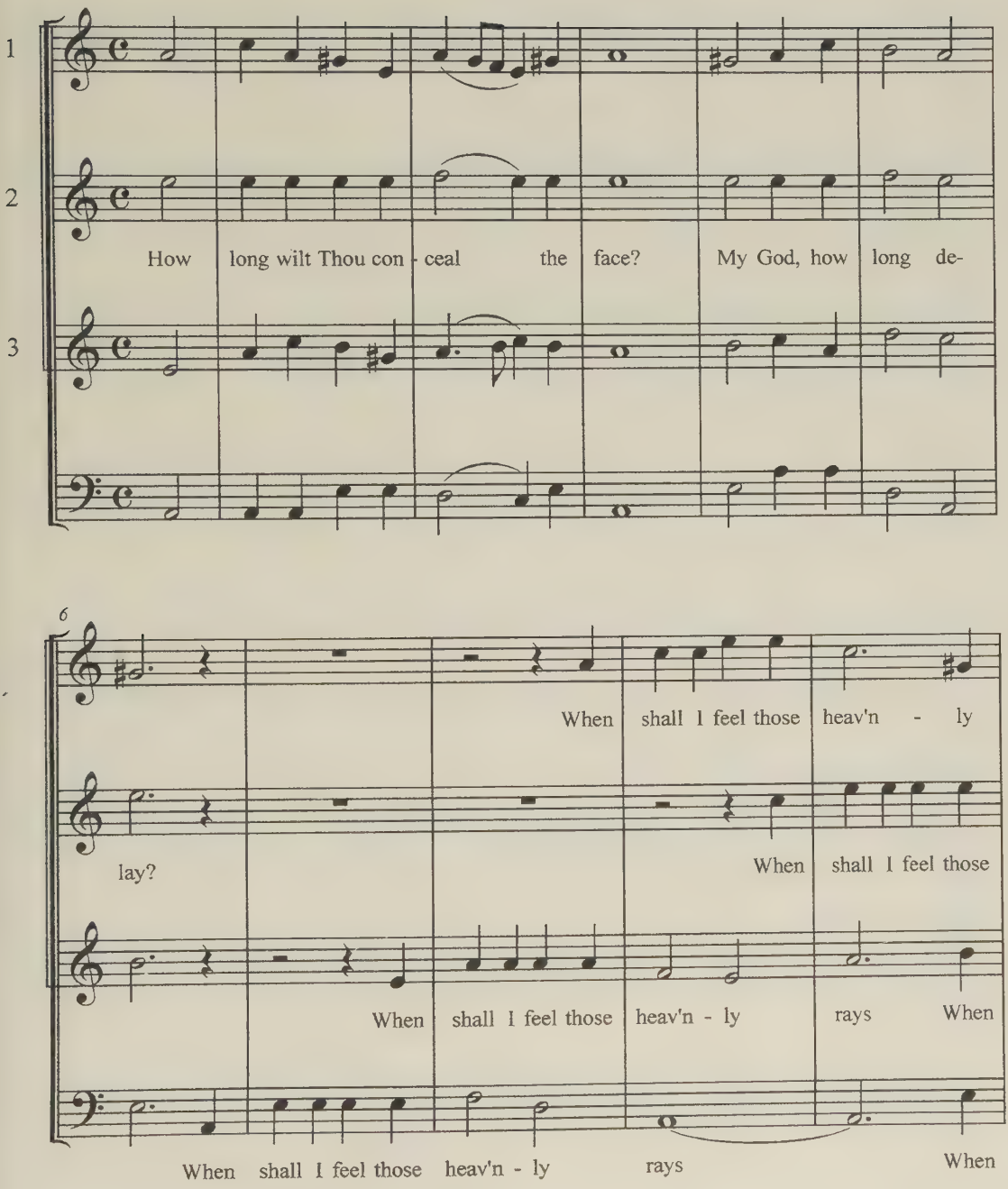
Greenwich (cont.)



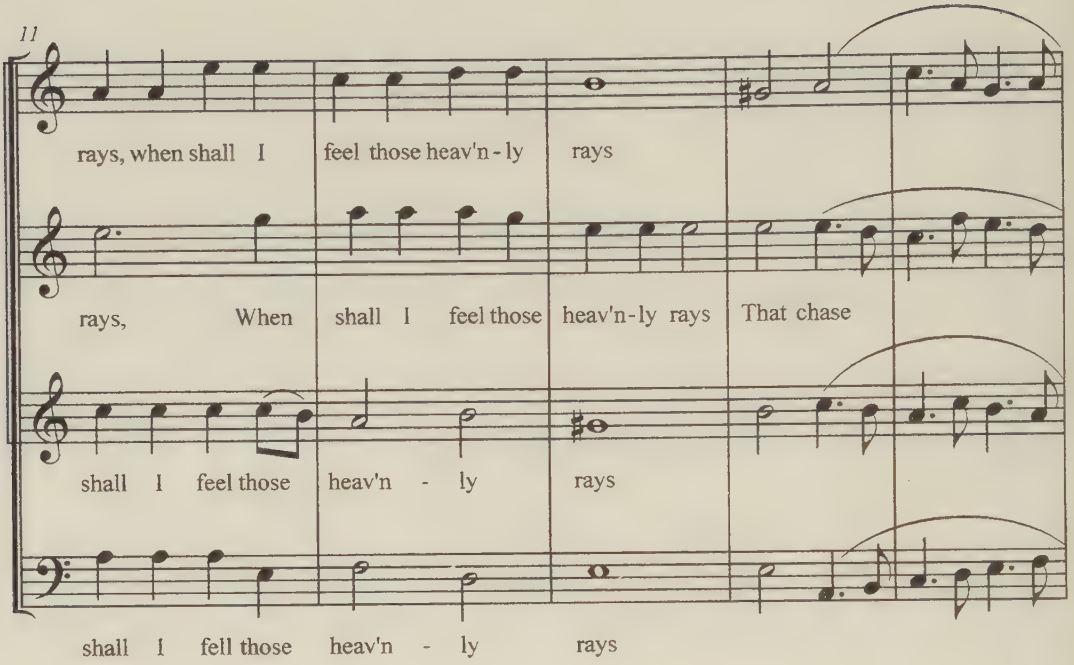


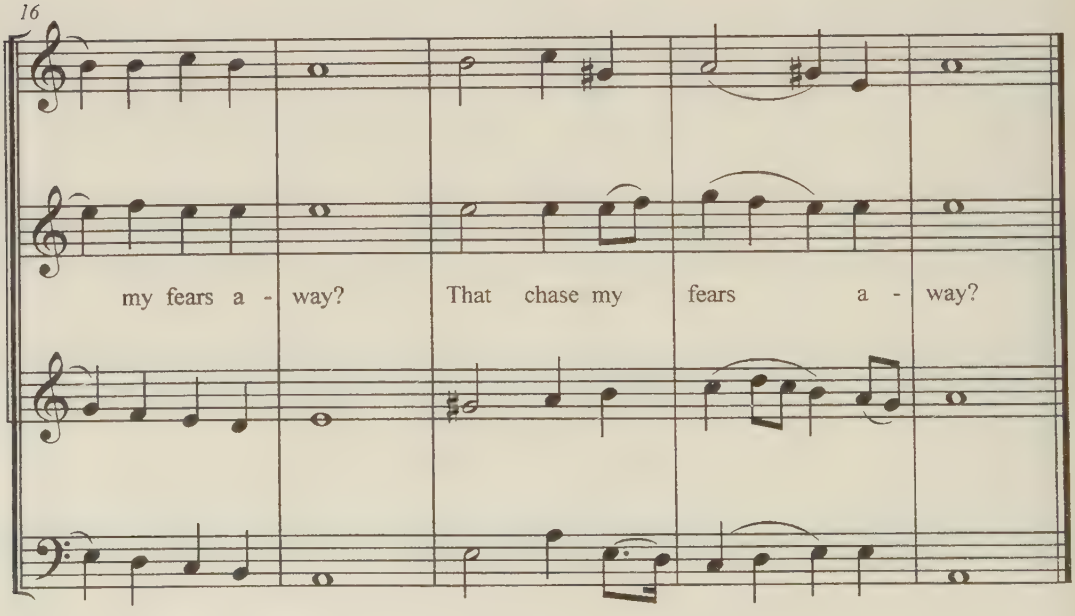
Hillsborough

Isaac Watts (Ps. 13) **A. King**



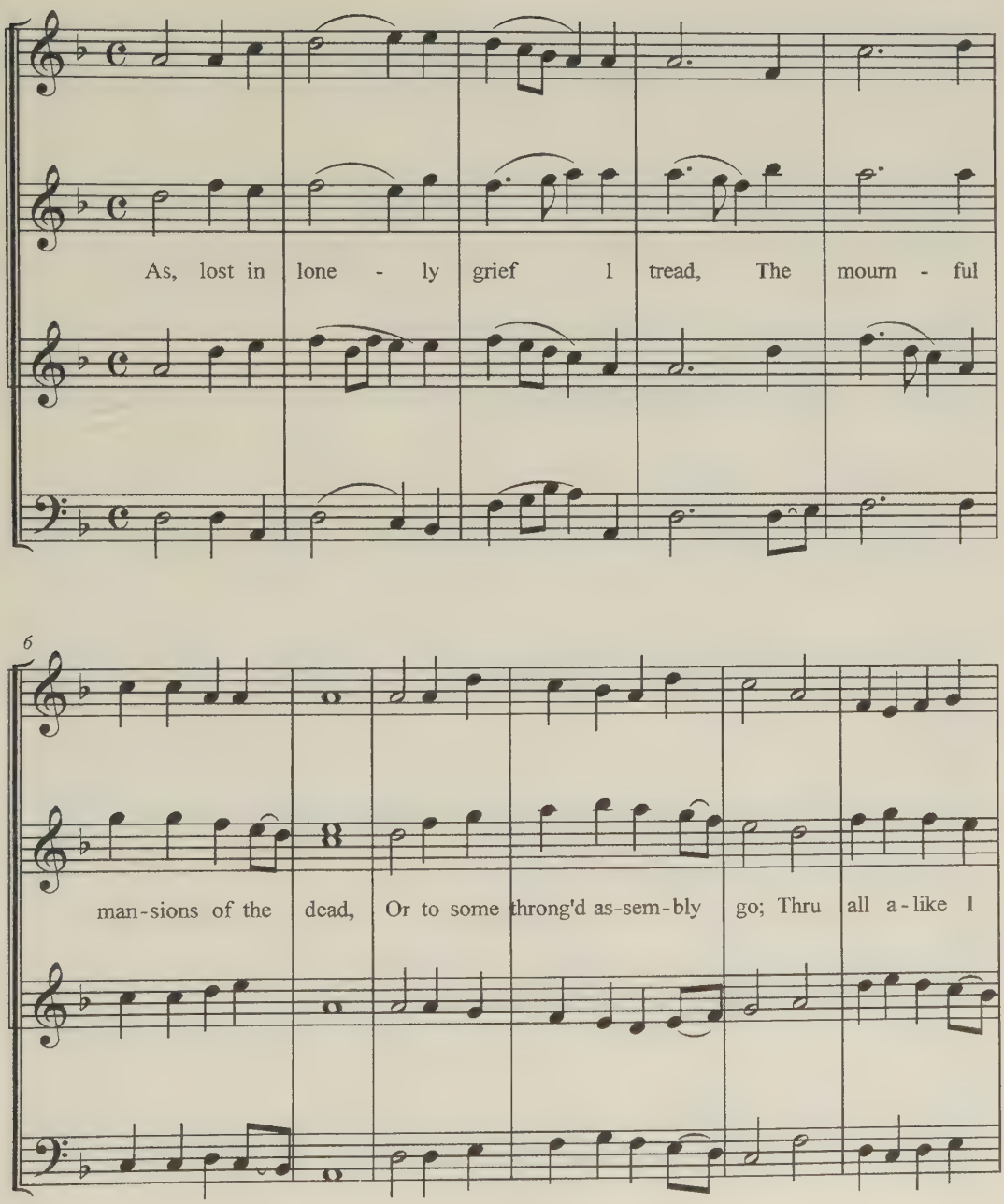
Hillsborough (Cont.)



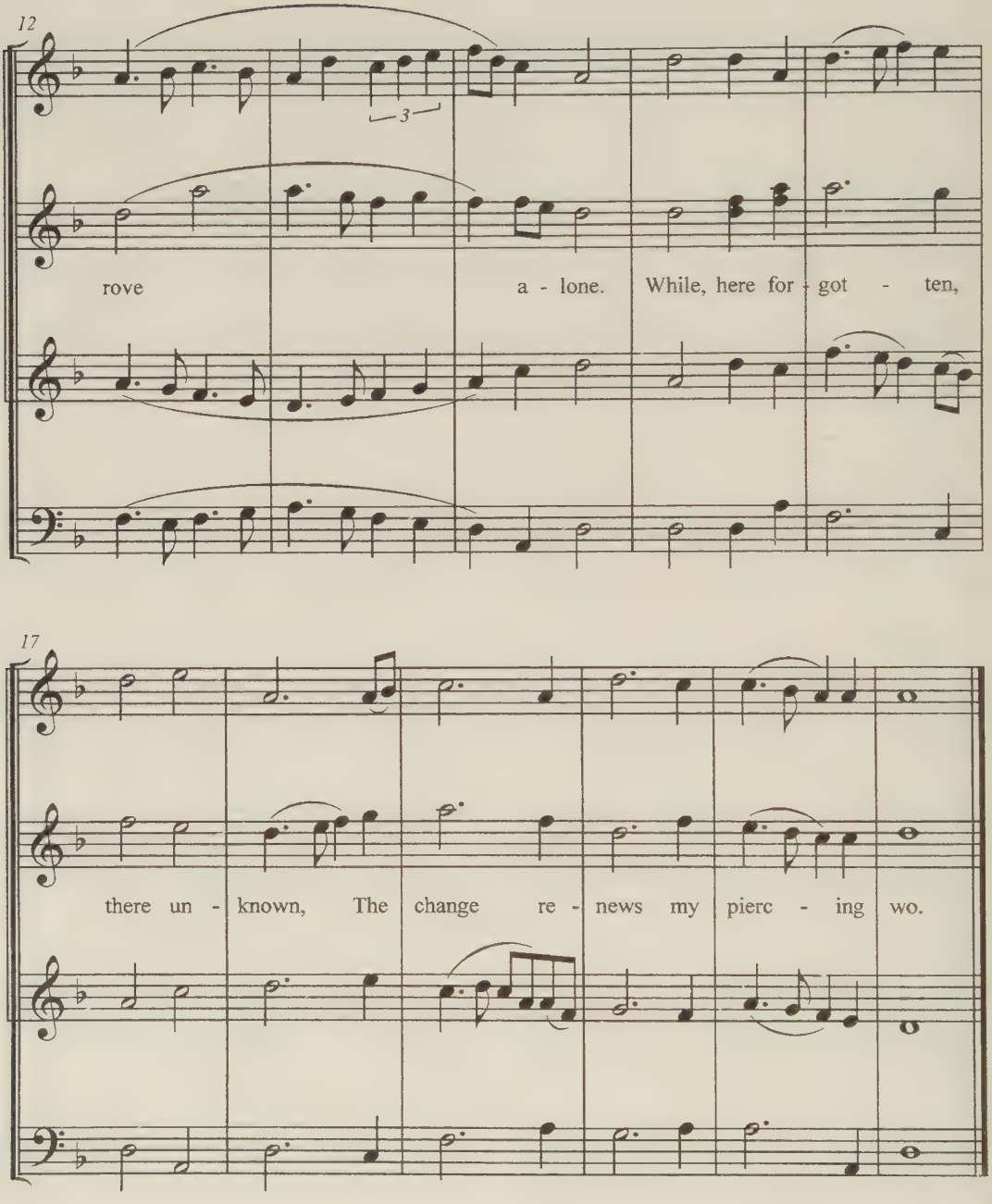


Solitude

Isaac Watts (Ps. 89) **J. Harmon**

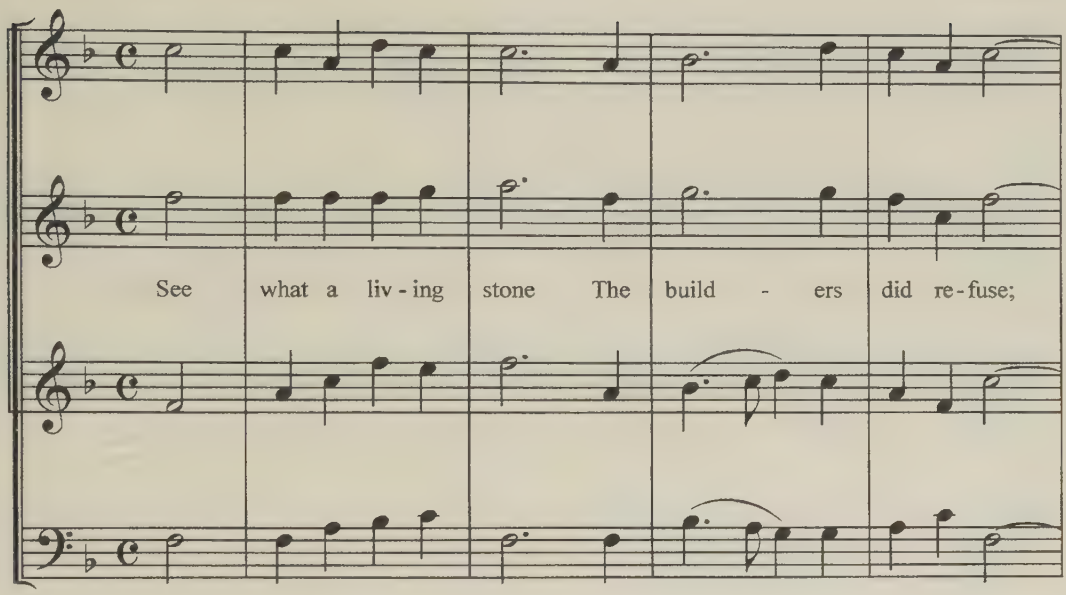


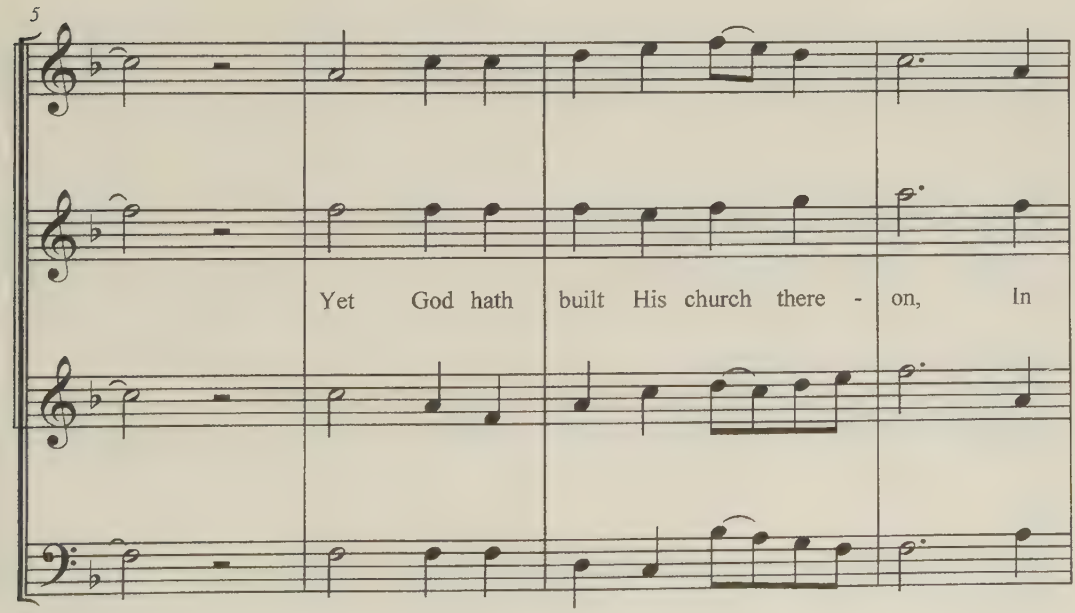
Solitude (cont.)



Berlin

Isaac Watts (Ps. 118) **J. Harmon**





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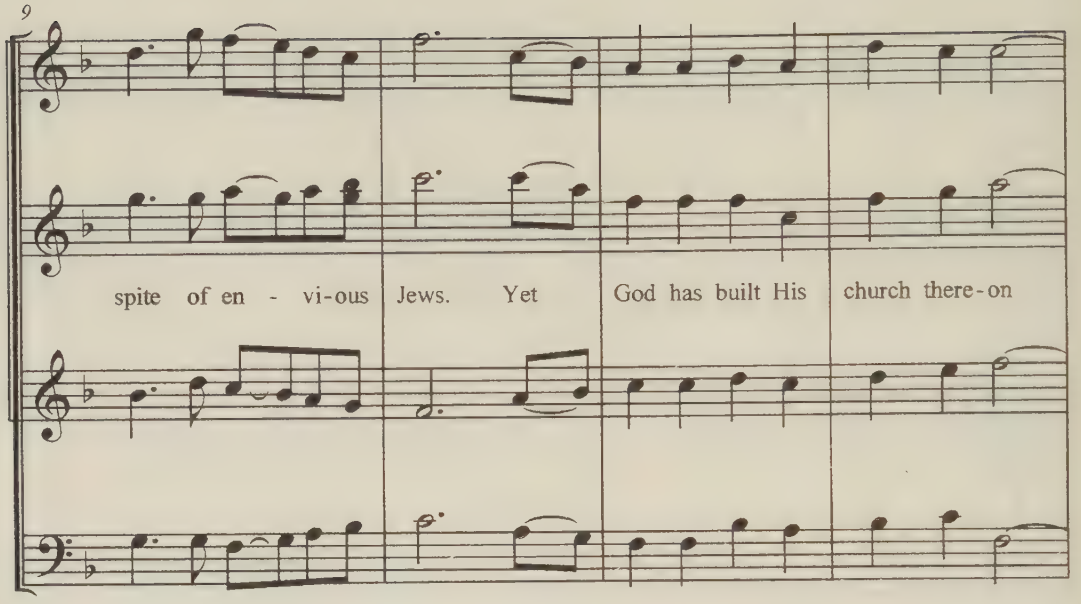
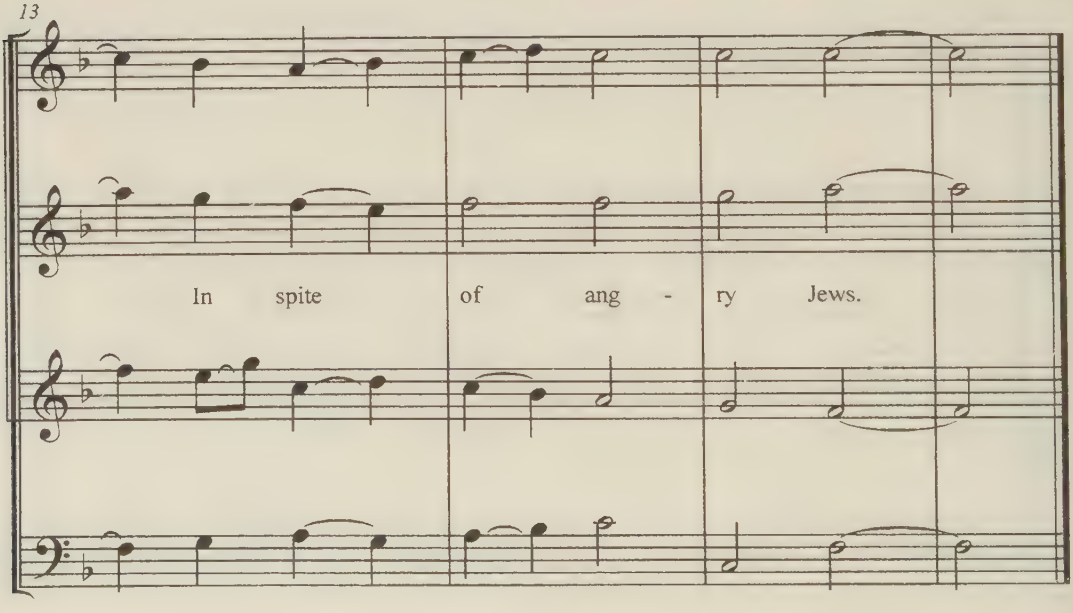
Cincinnati Christian University

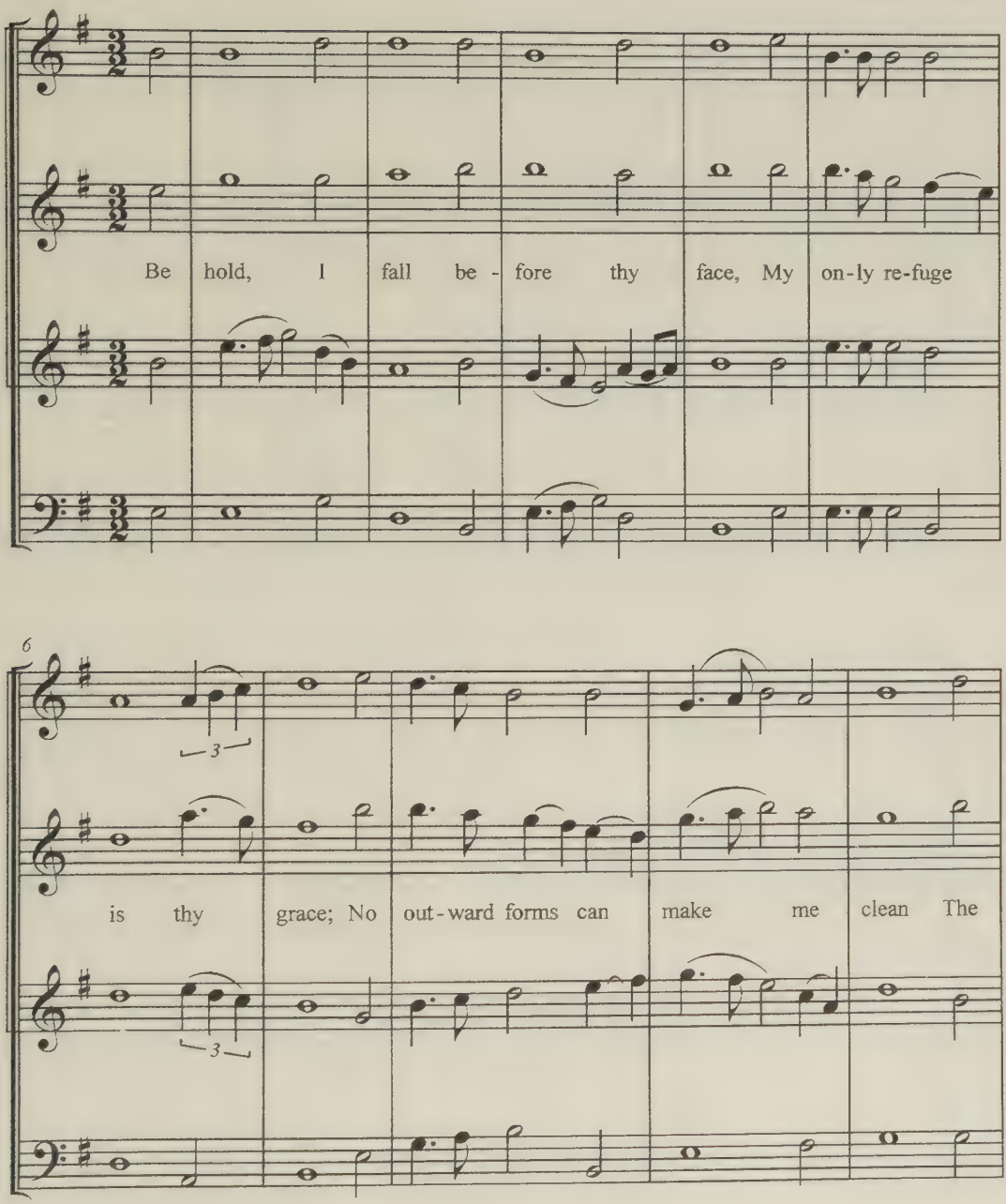
Berlin (cont.)


9
spite of en - vi-ous Jews. Yet God has built His church there-on

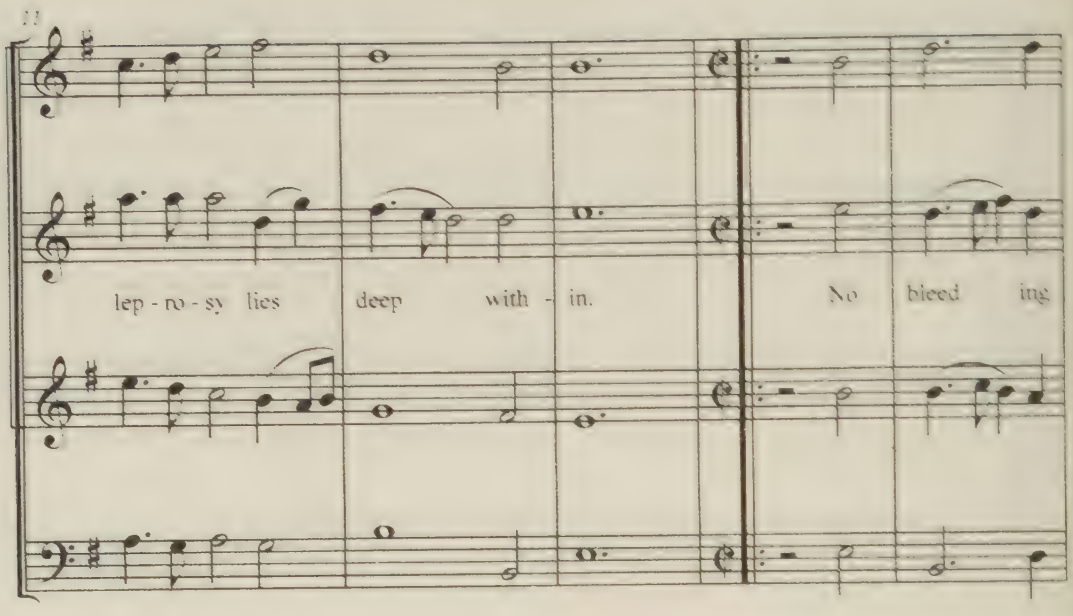

13
In spite of ang - ry Jews.

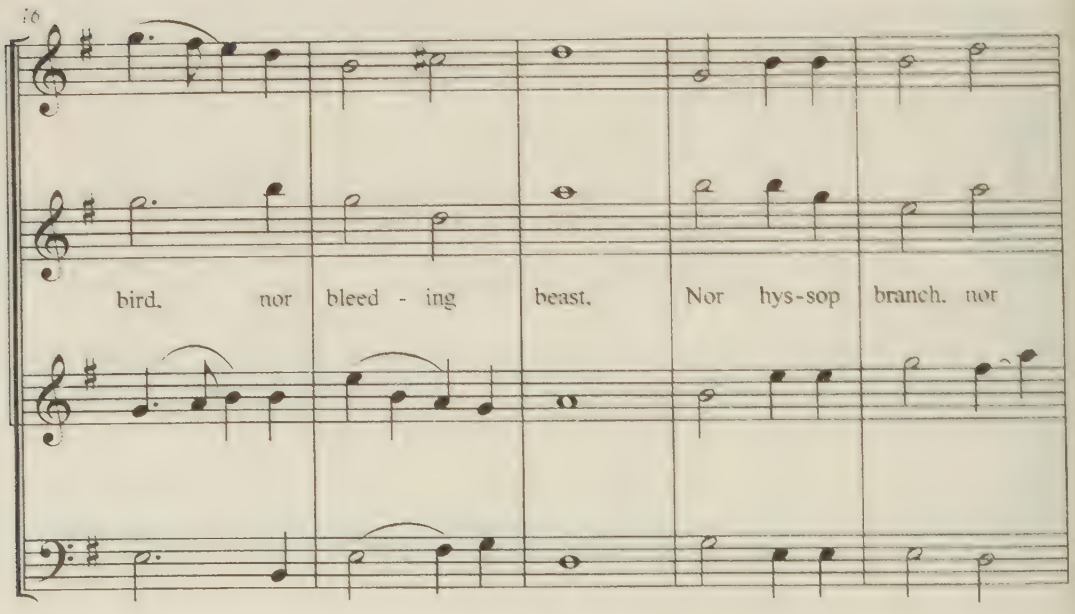
Balloon

Isaac Watts **Timothy Swan**

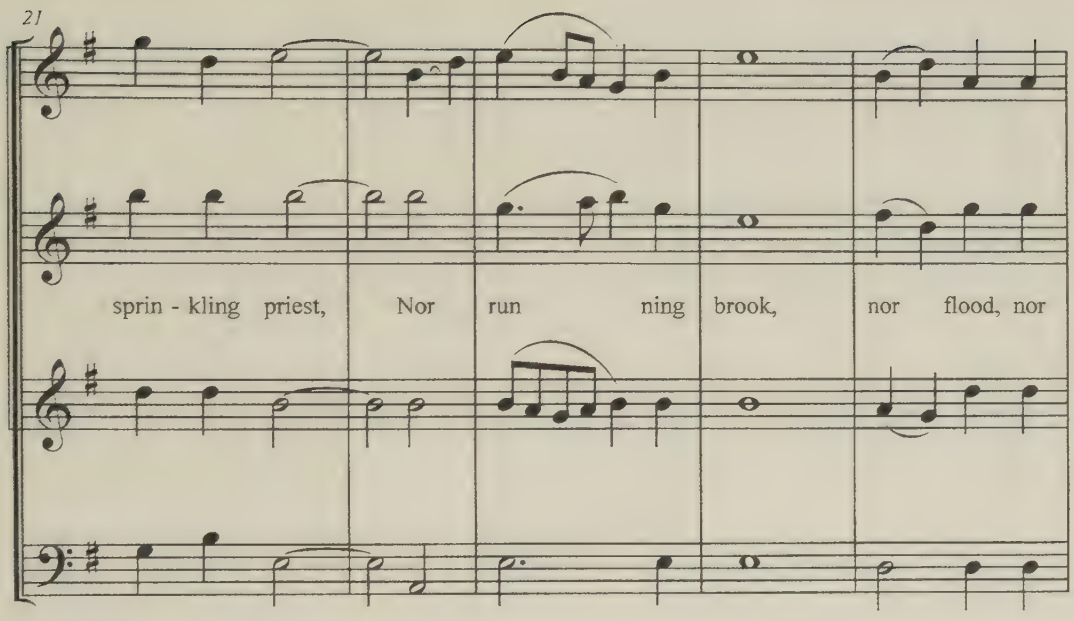


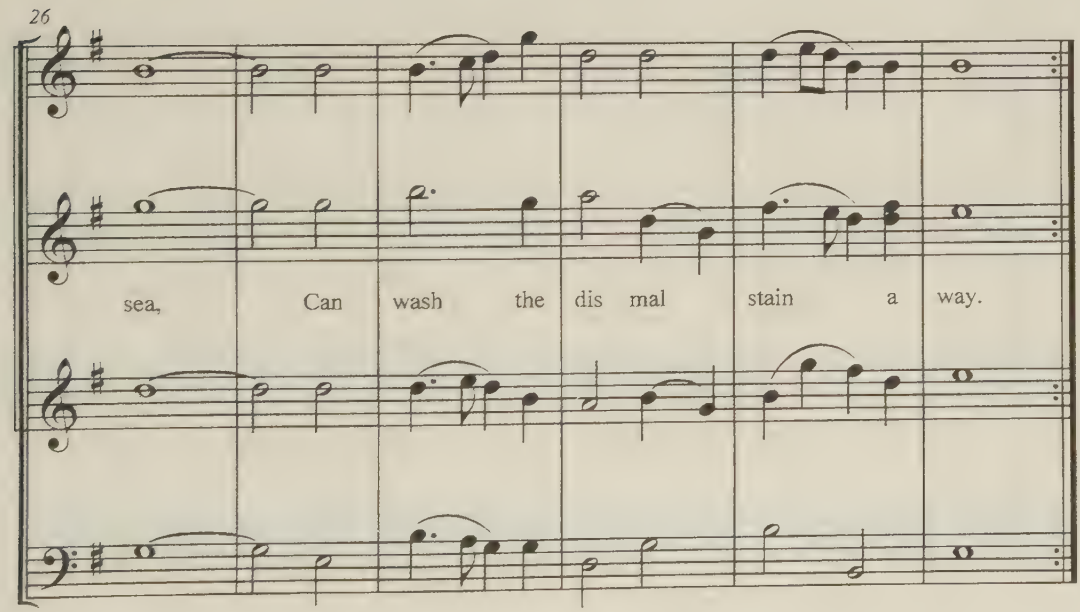
Balloon (cont.)





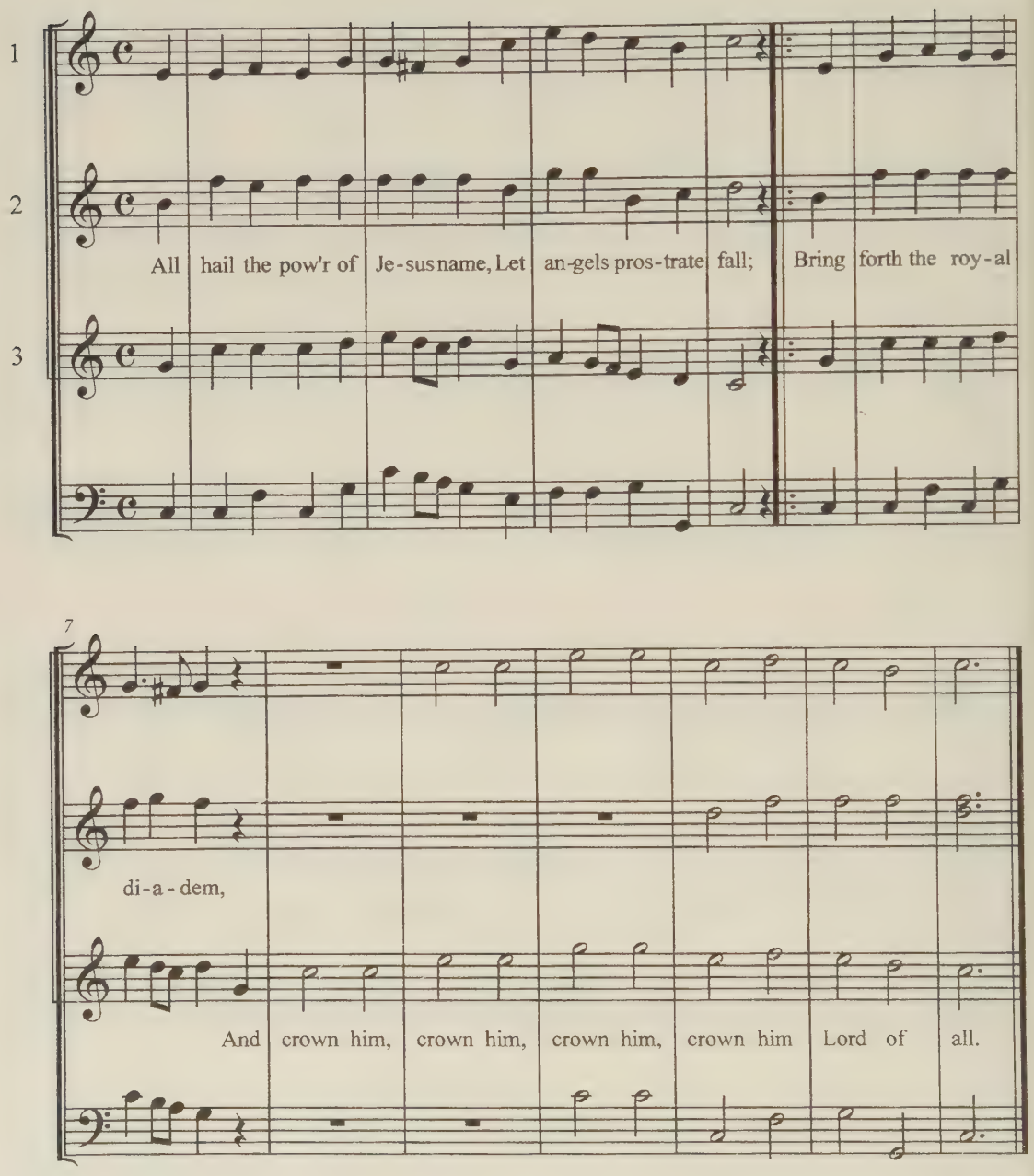
Balloon (cont.)





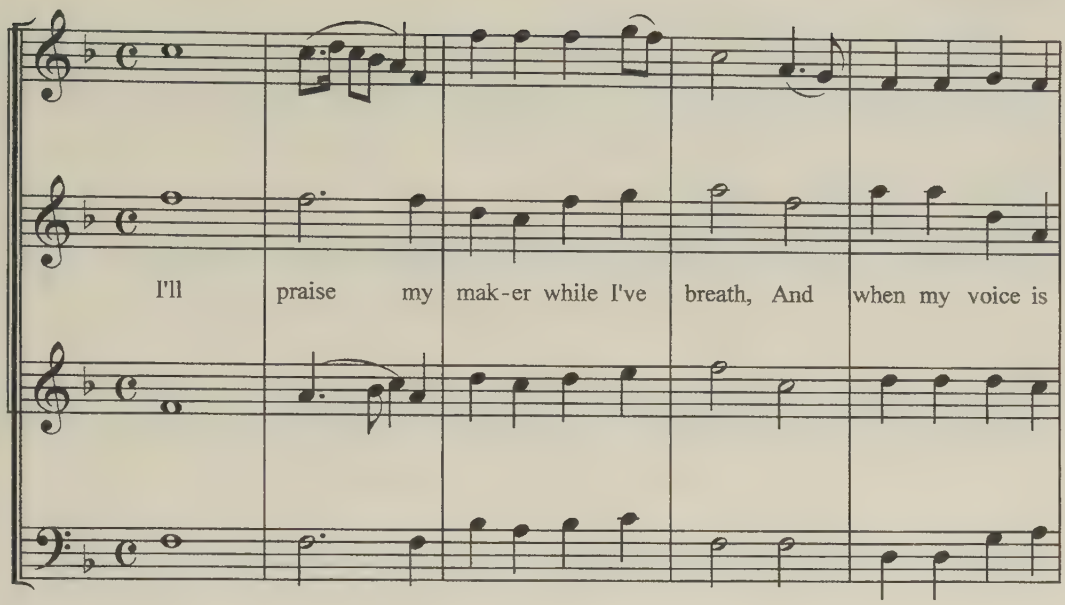
Marlborough

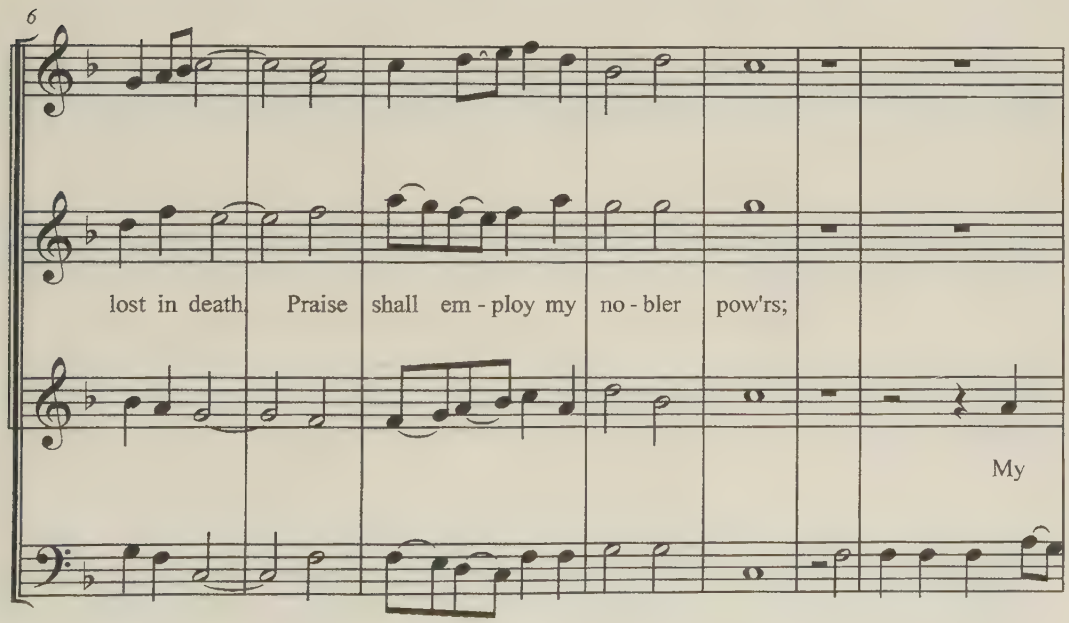
Edward Peronet **Uri Hill**



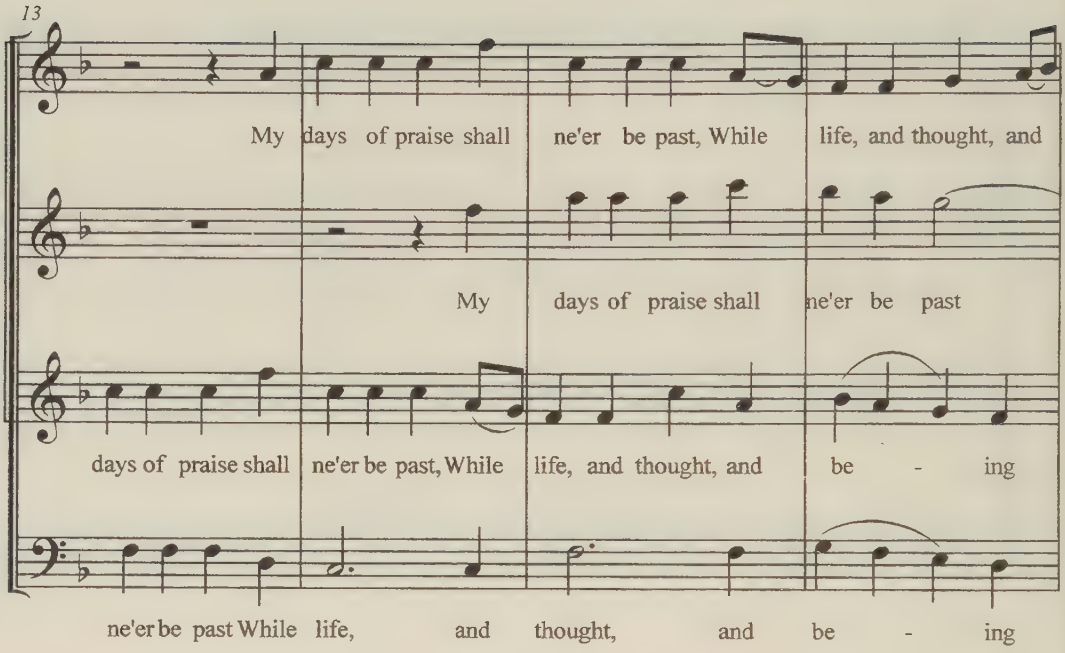
Hatfield

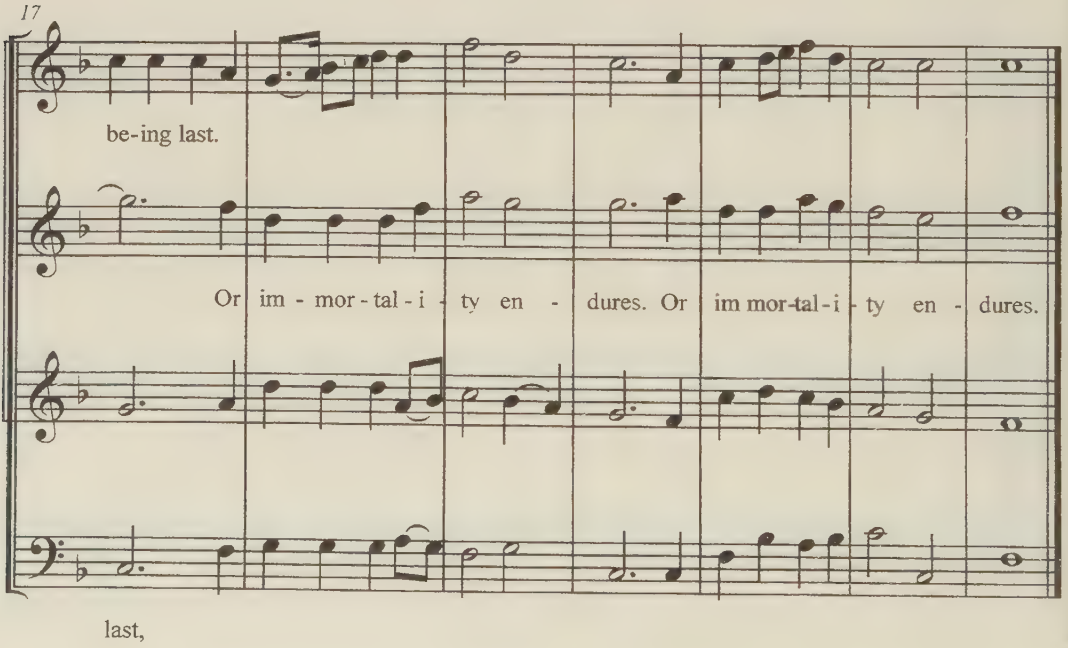
Isaac Watts (Ps. 146) **J. Harmon**





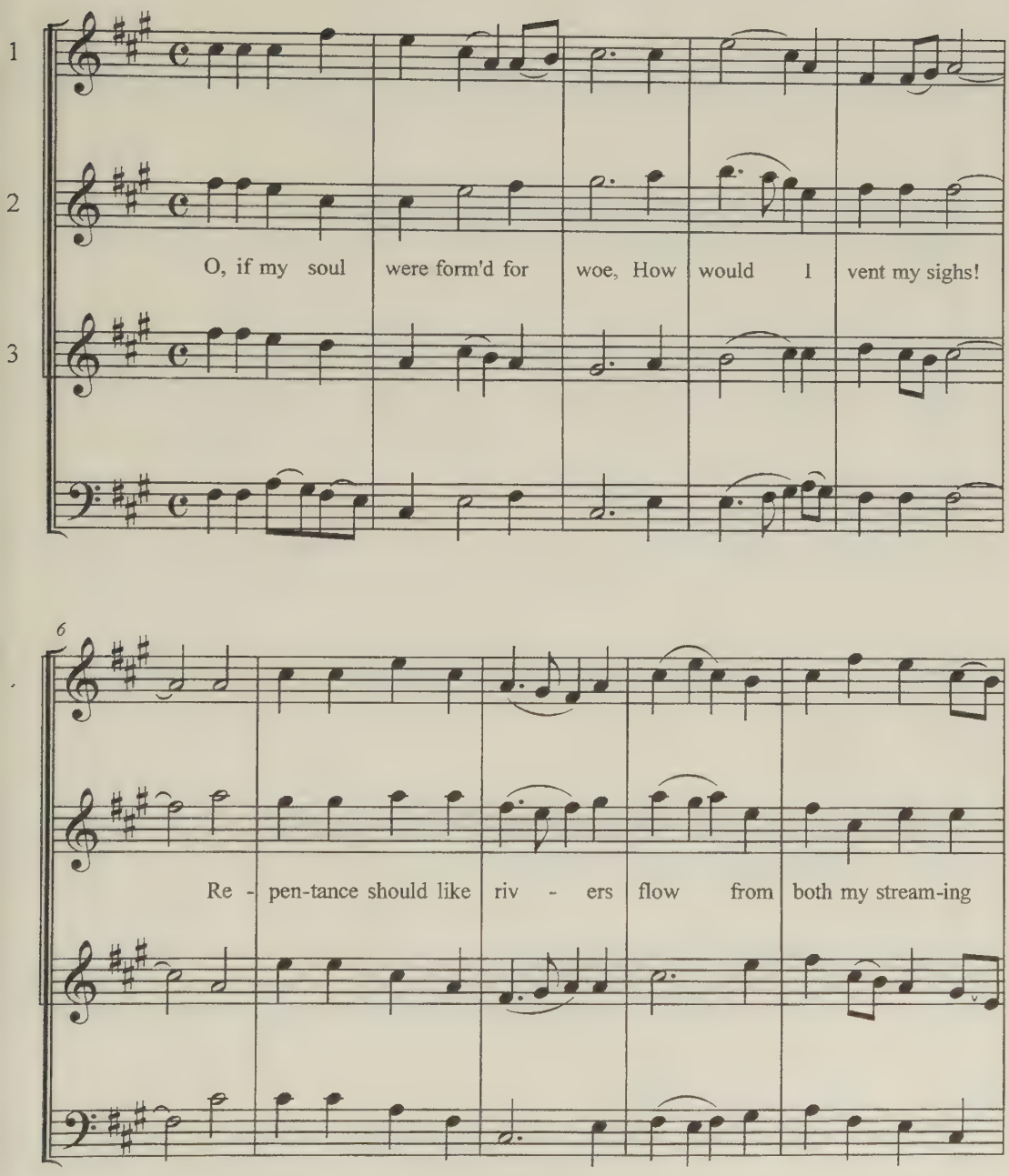
Hatfield (cont.)



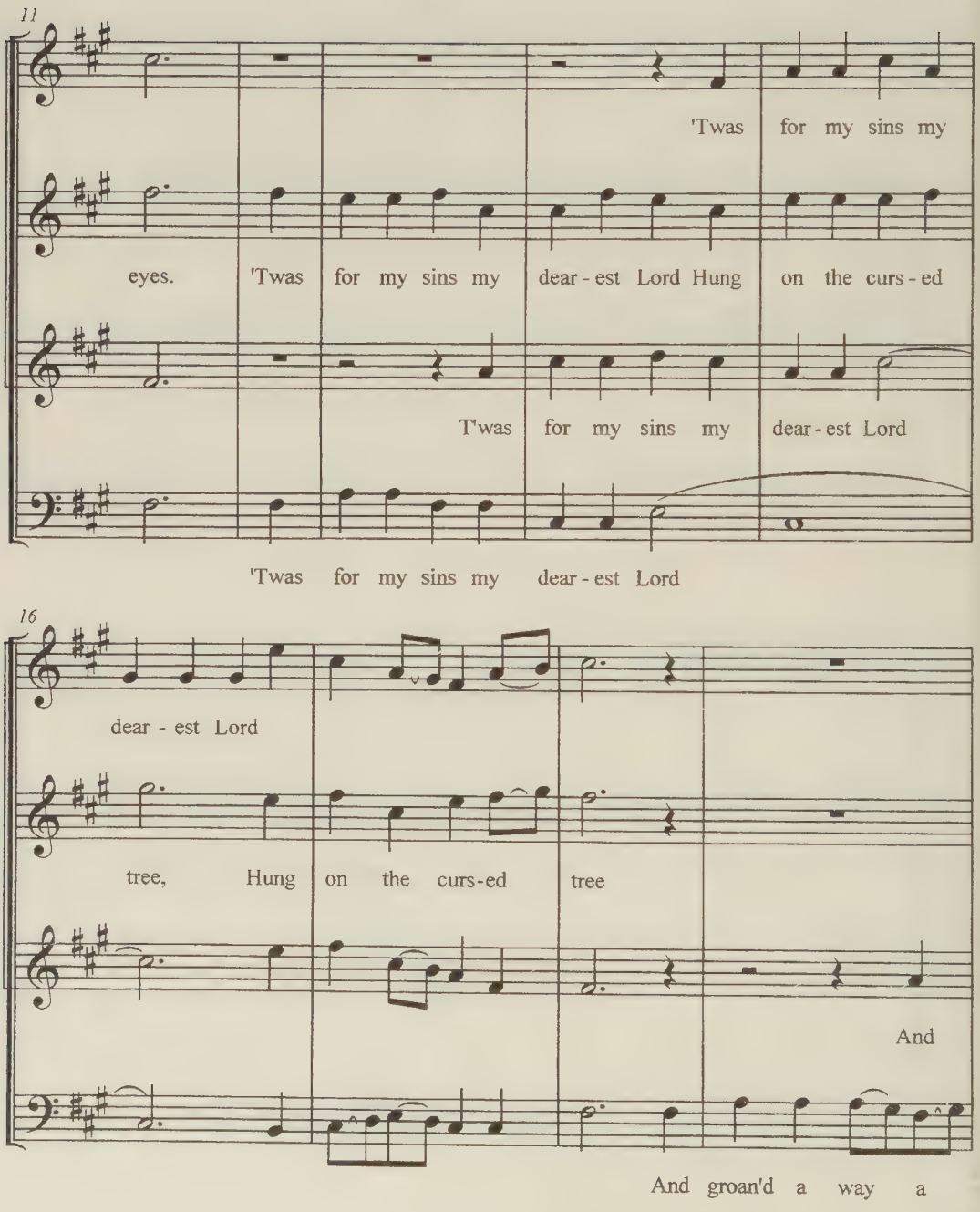


Repentance

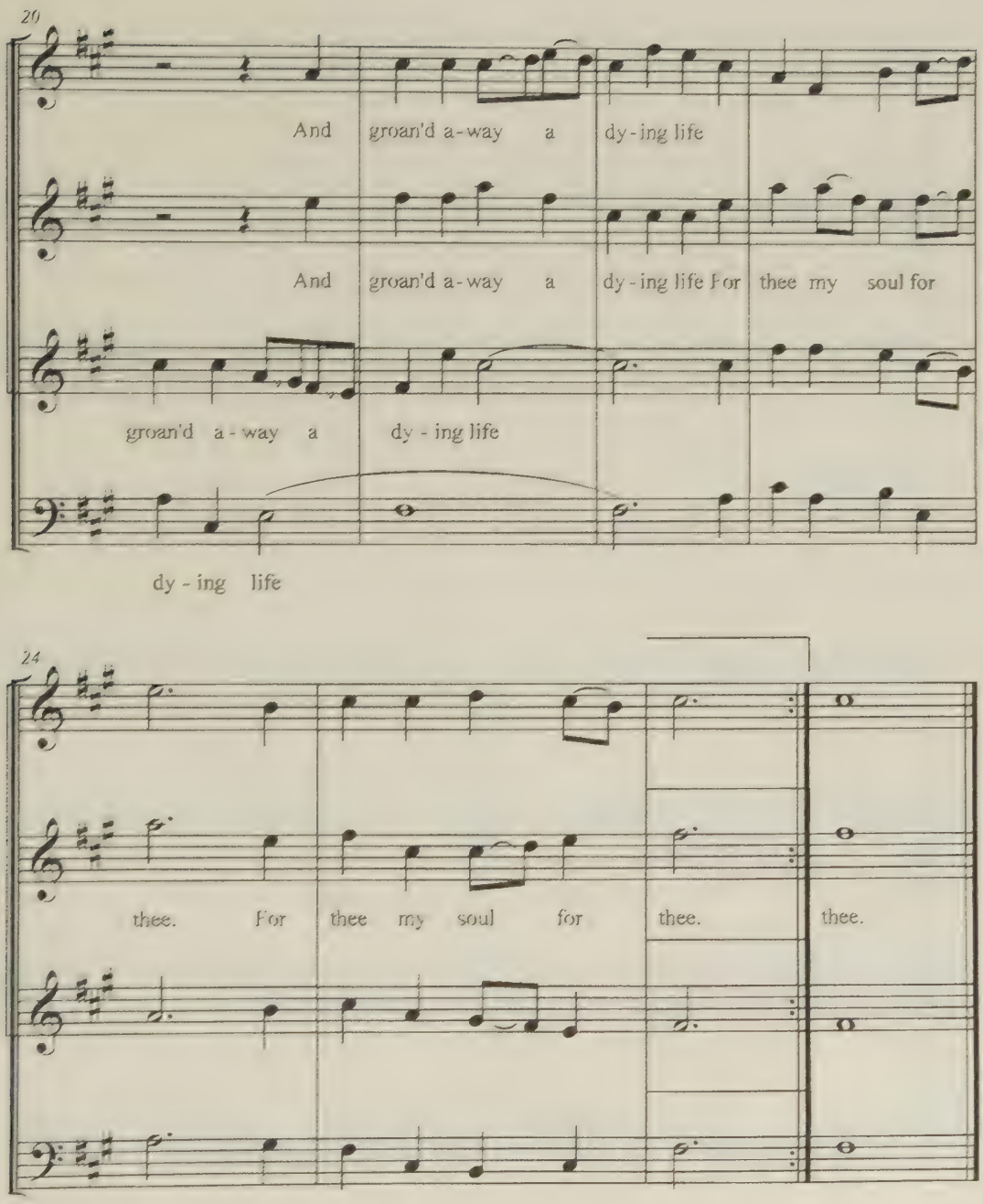
Isaac Watts **Rollo**



Repentance (cont.)

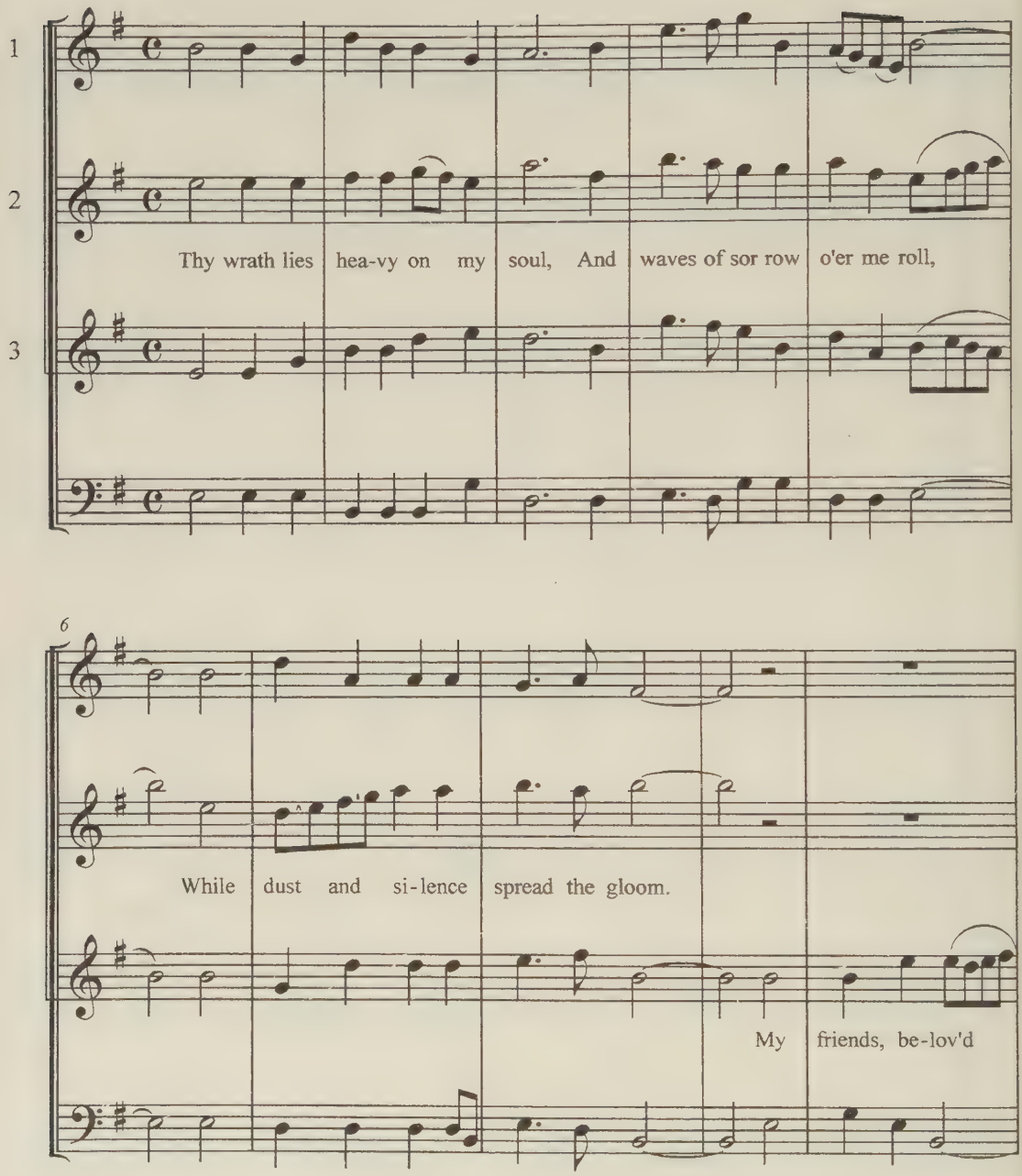


Repentance (cont.)

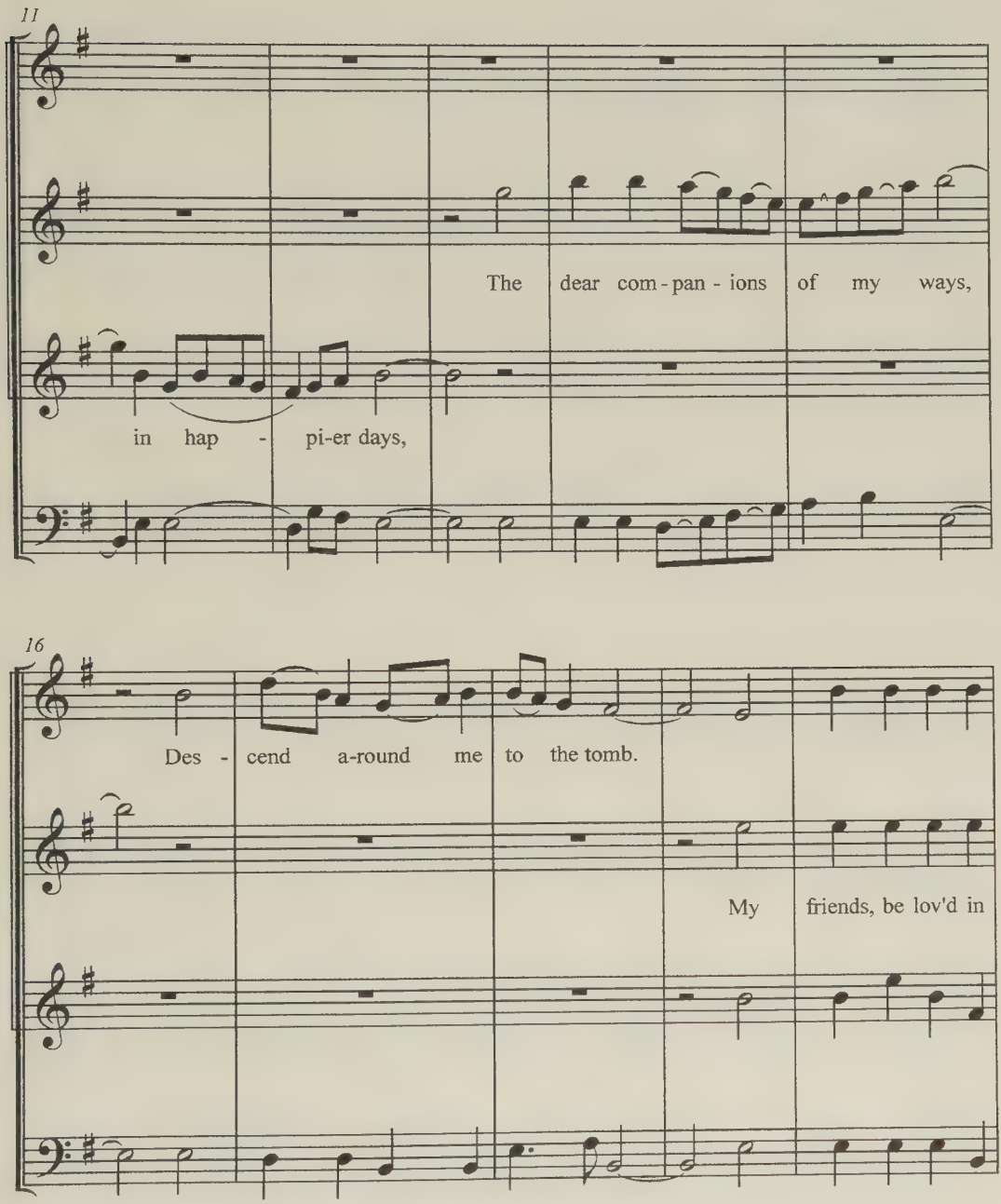


Friendship

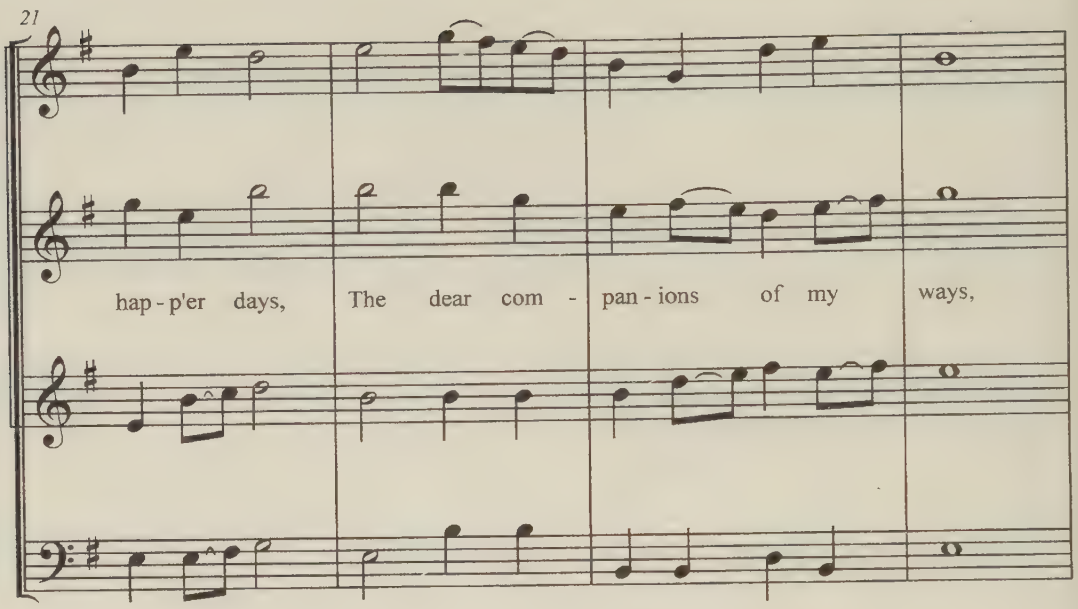
Psalm 88 **Lee**

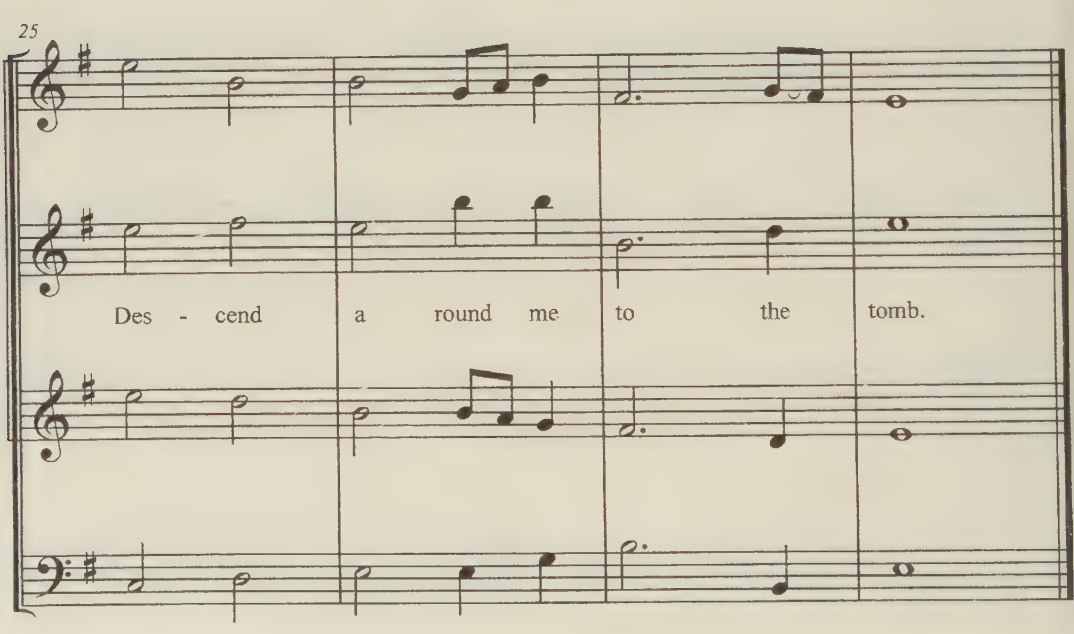


Friendship (cont.)



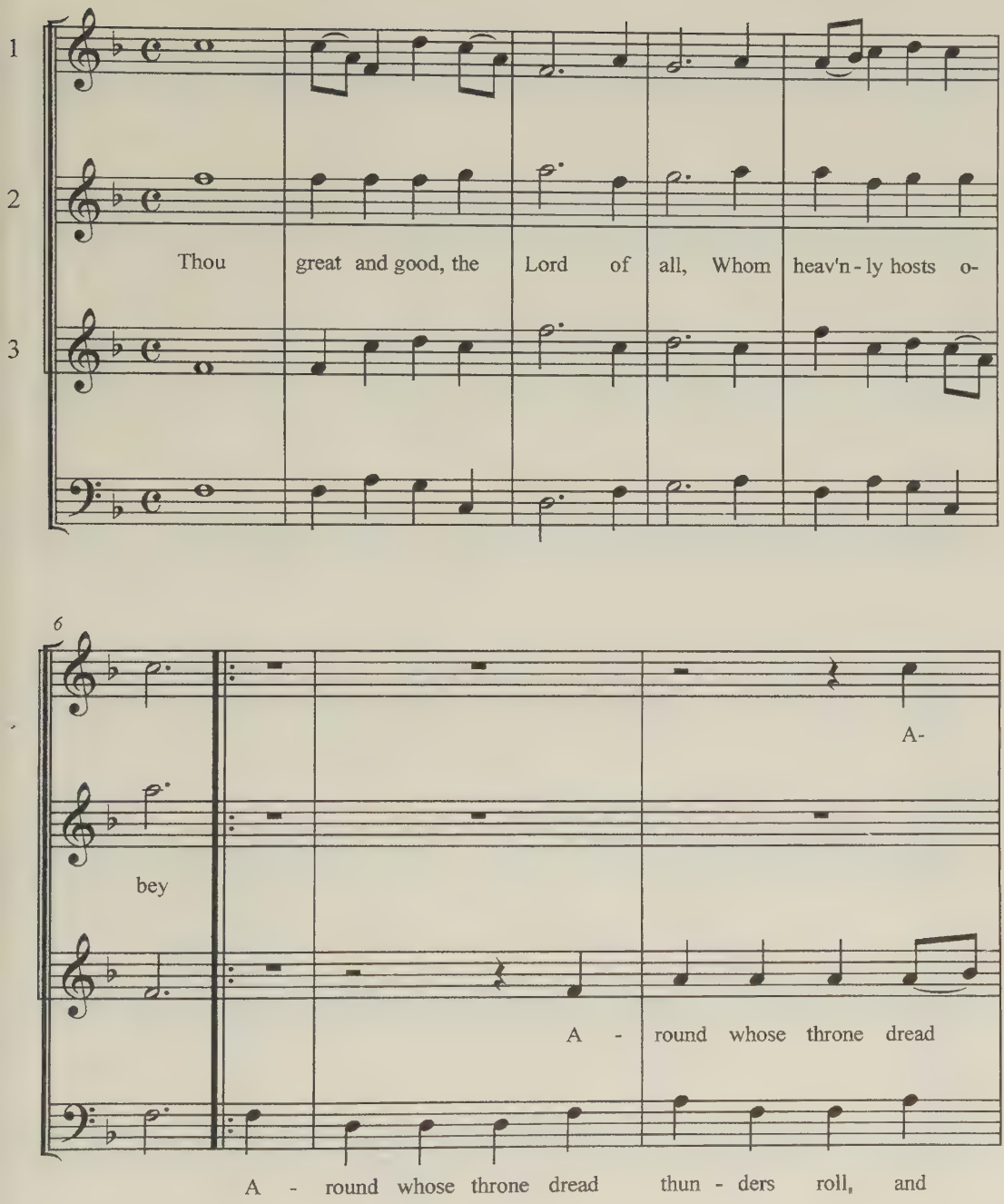
Friendship (cont.)



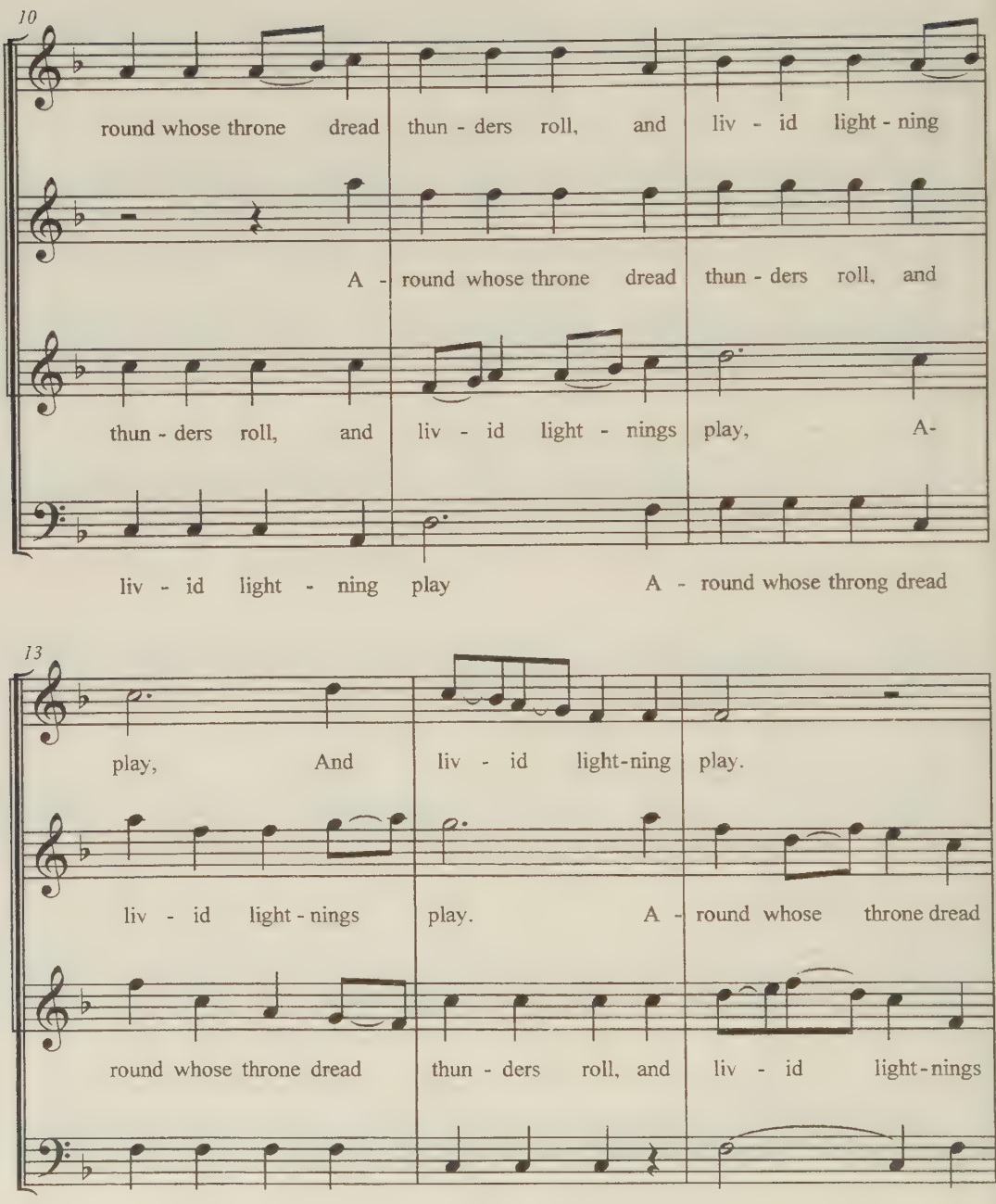


Westminster

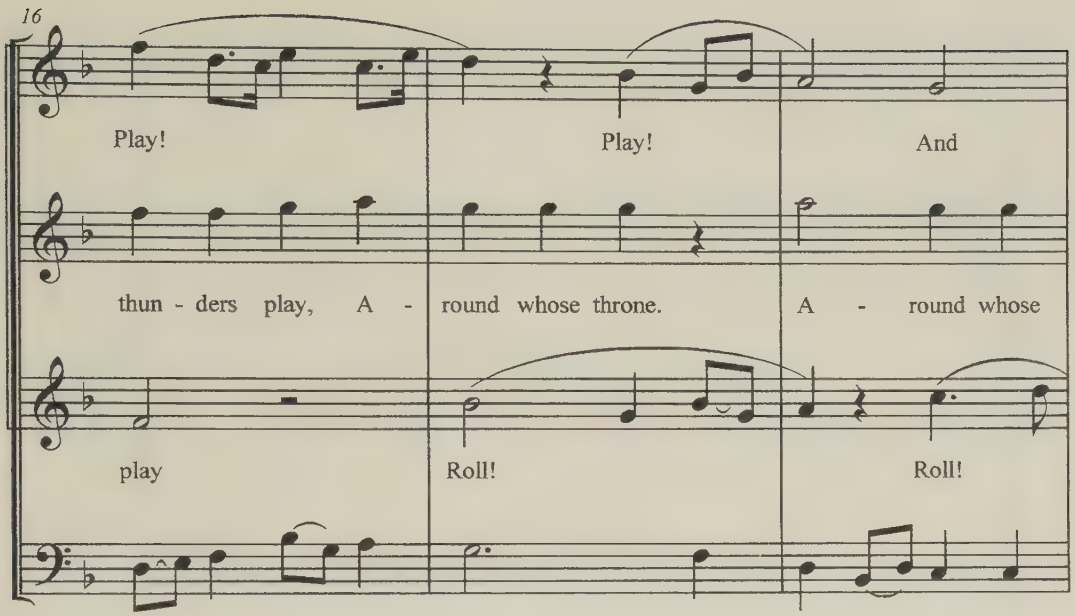
Nehemiah Shumway

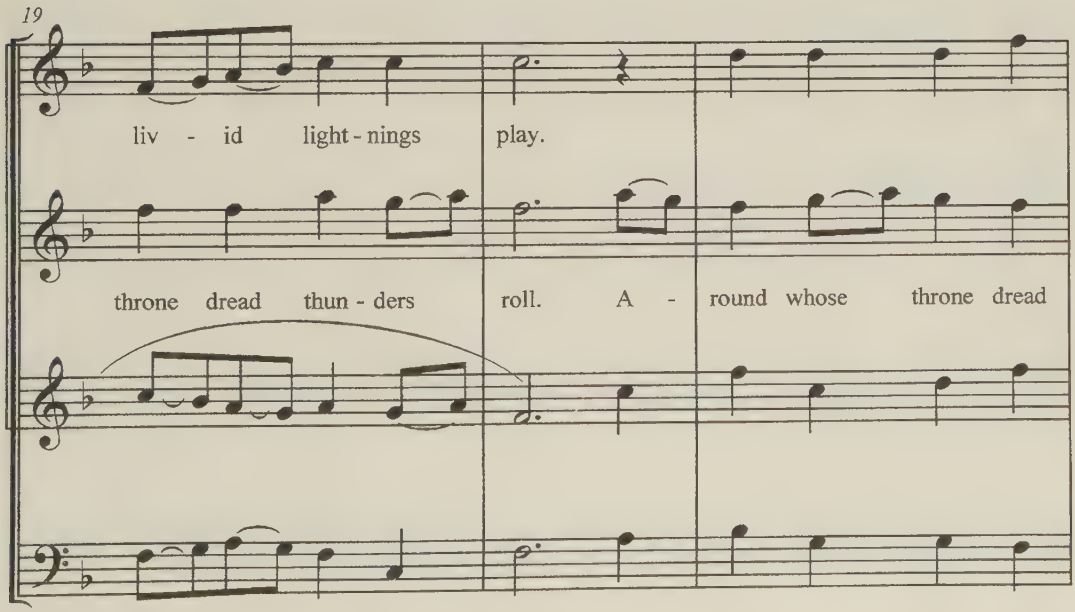


Westminster (cont.)

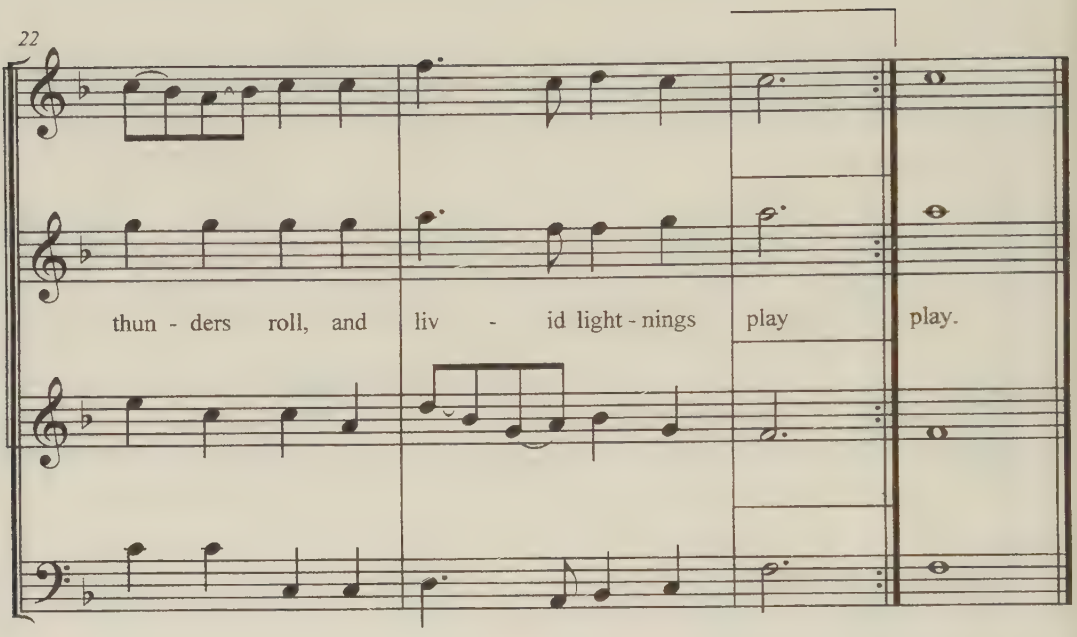


Westminster (cont.)



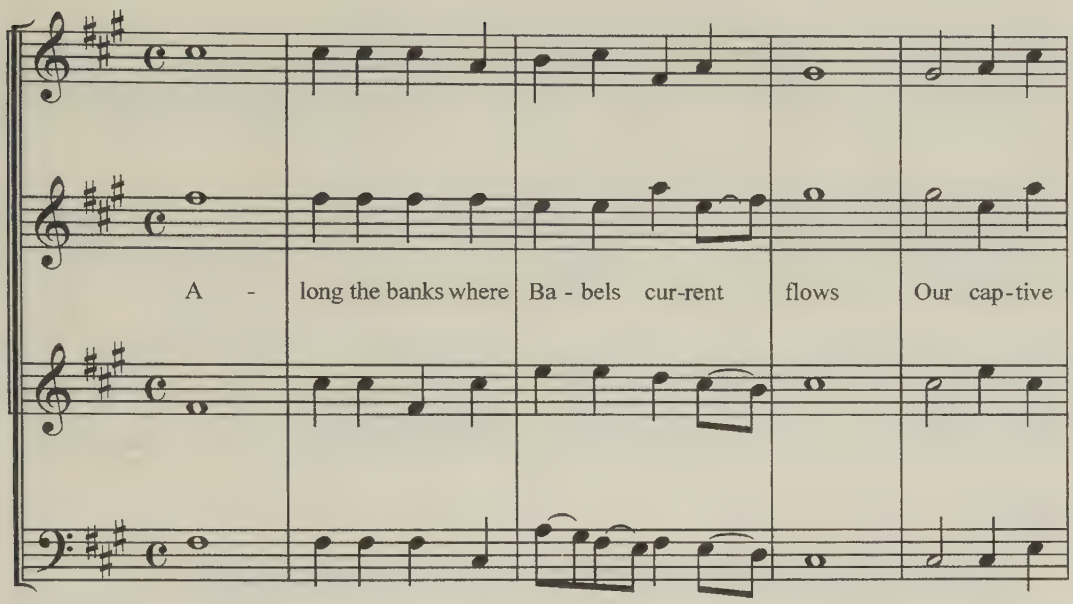


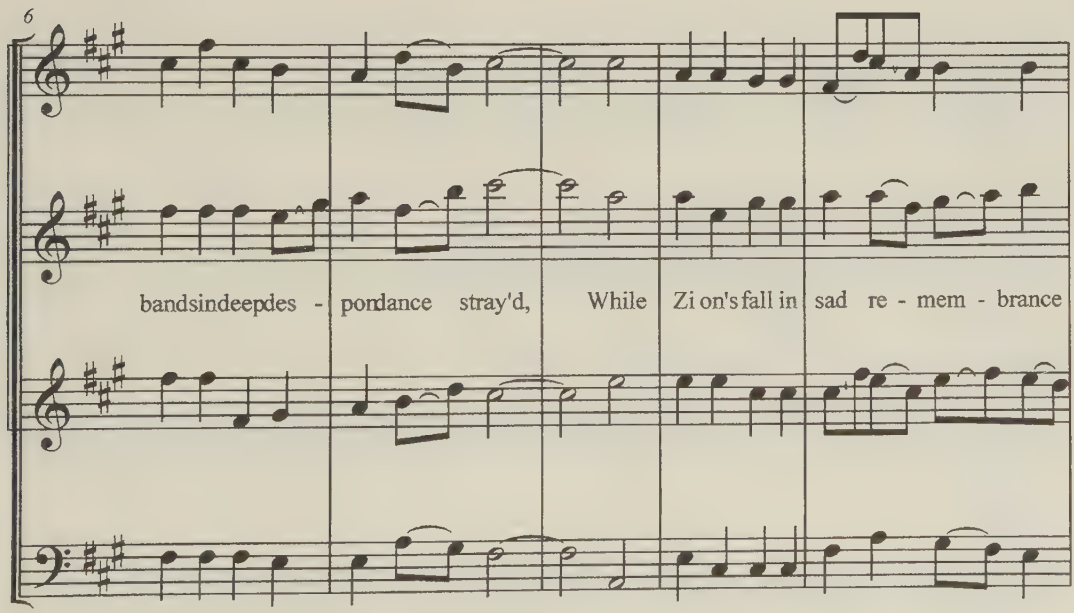
Westminster (cont.)



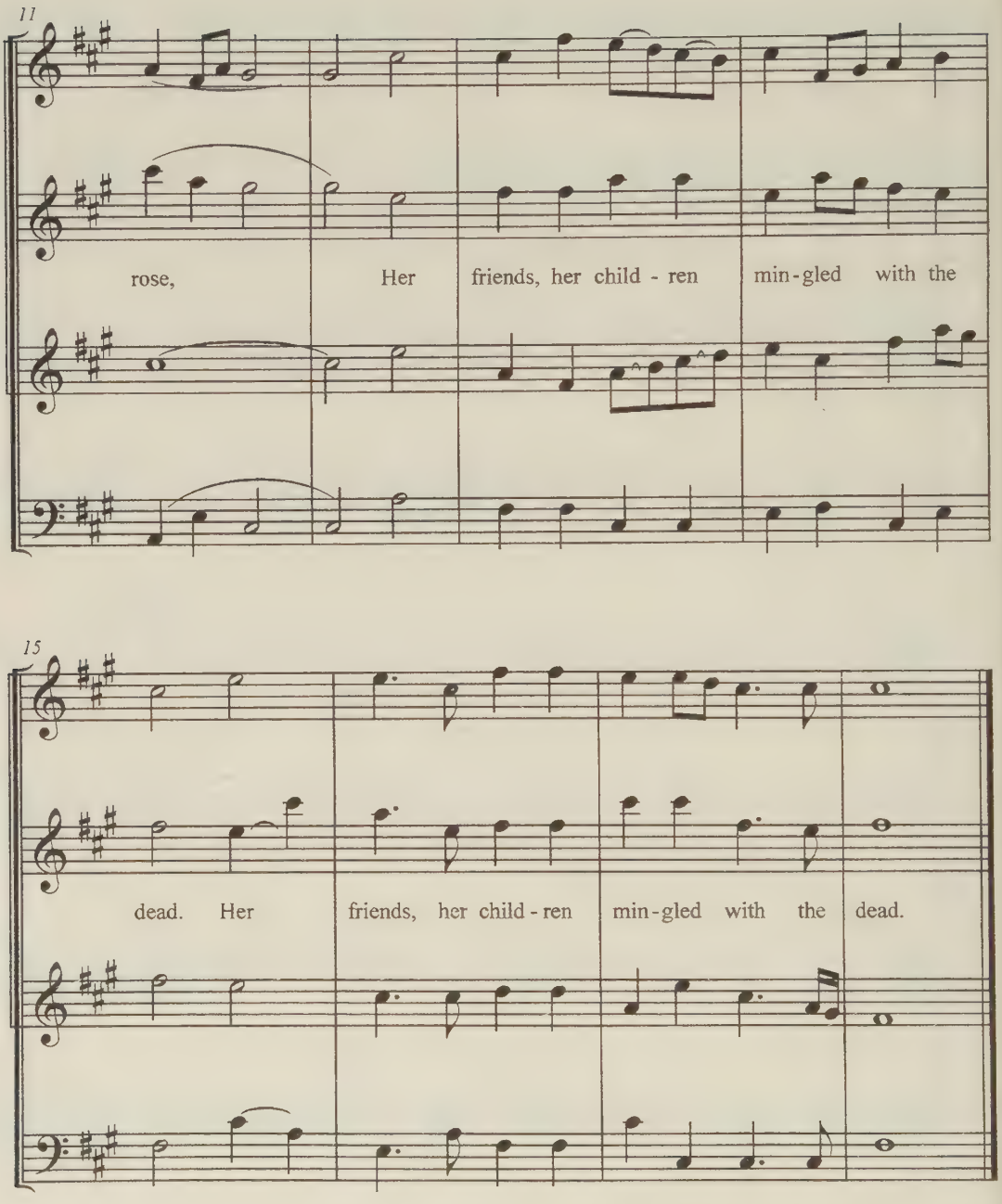
Psalm 137

Joel Barlow **Lee**



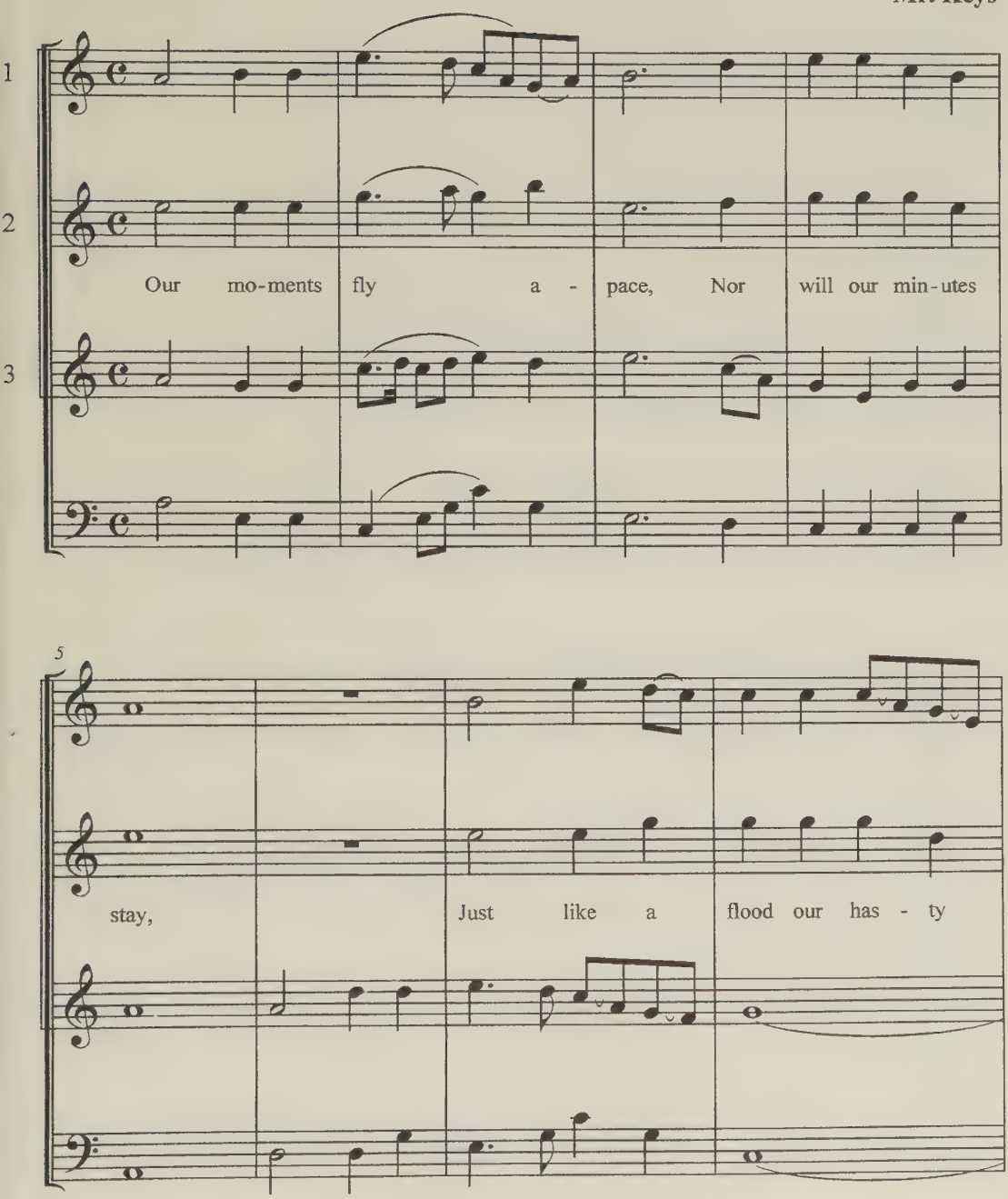


Psalm 137 (cont.)

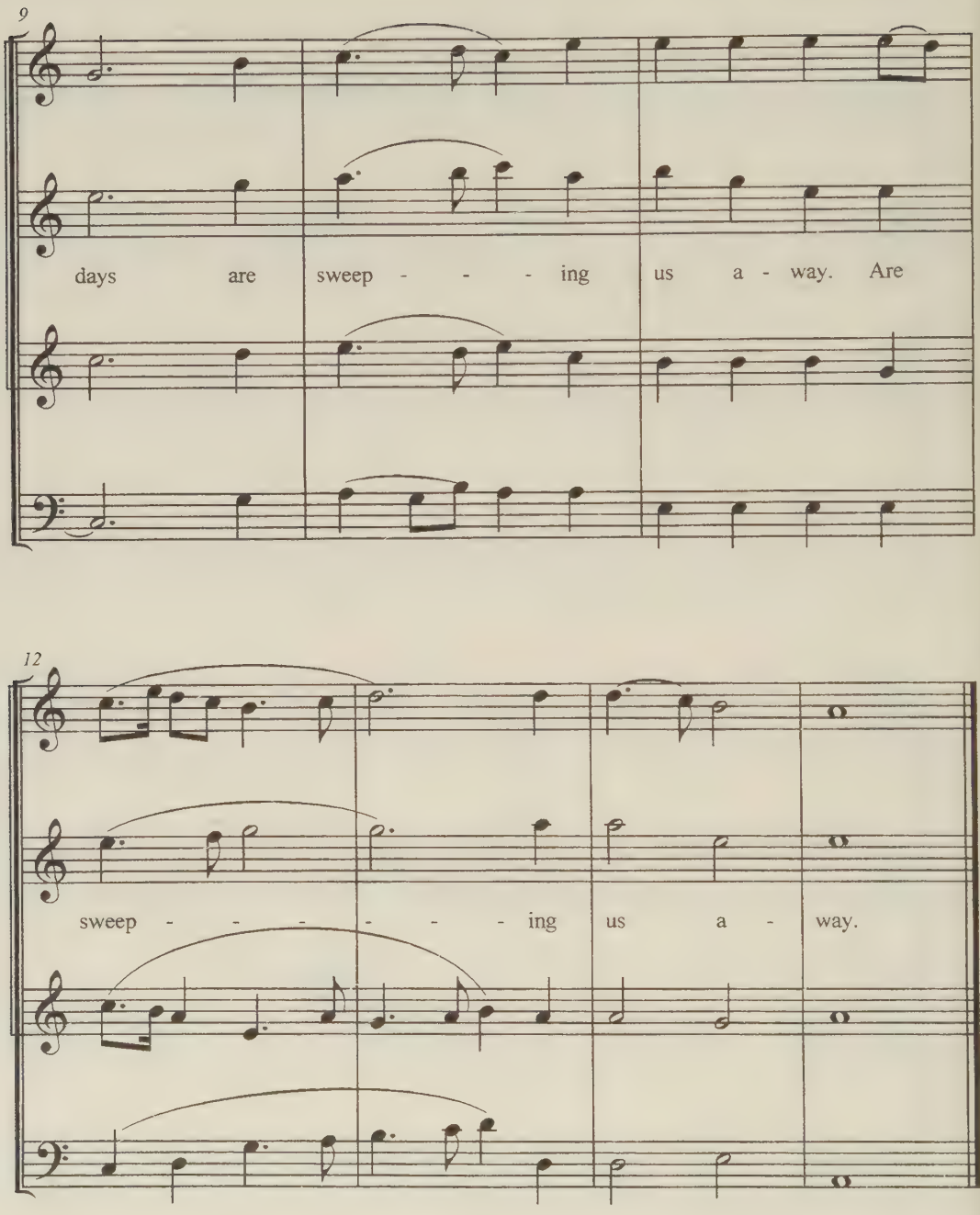


Mortality

Isaac Watts **Mr. Keys**

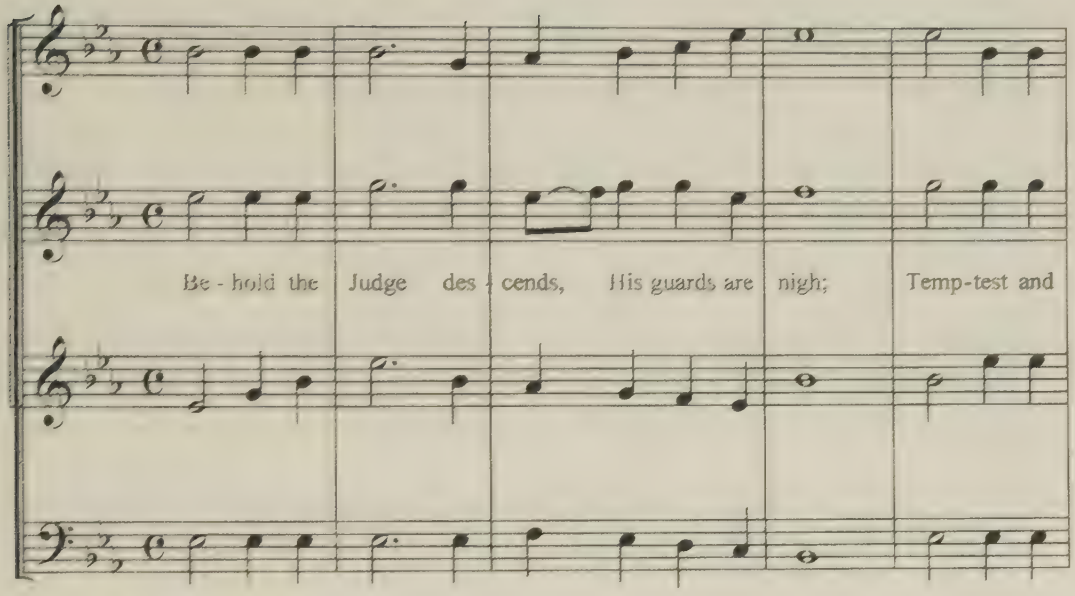


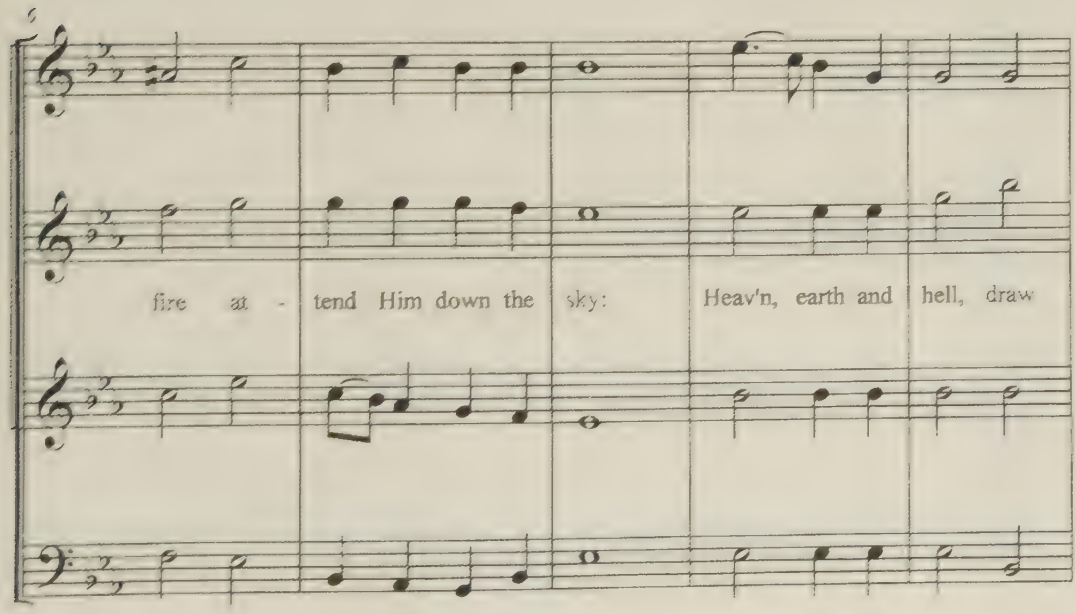
Mortality (cont.)



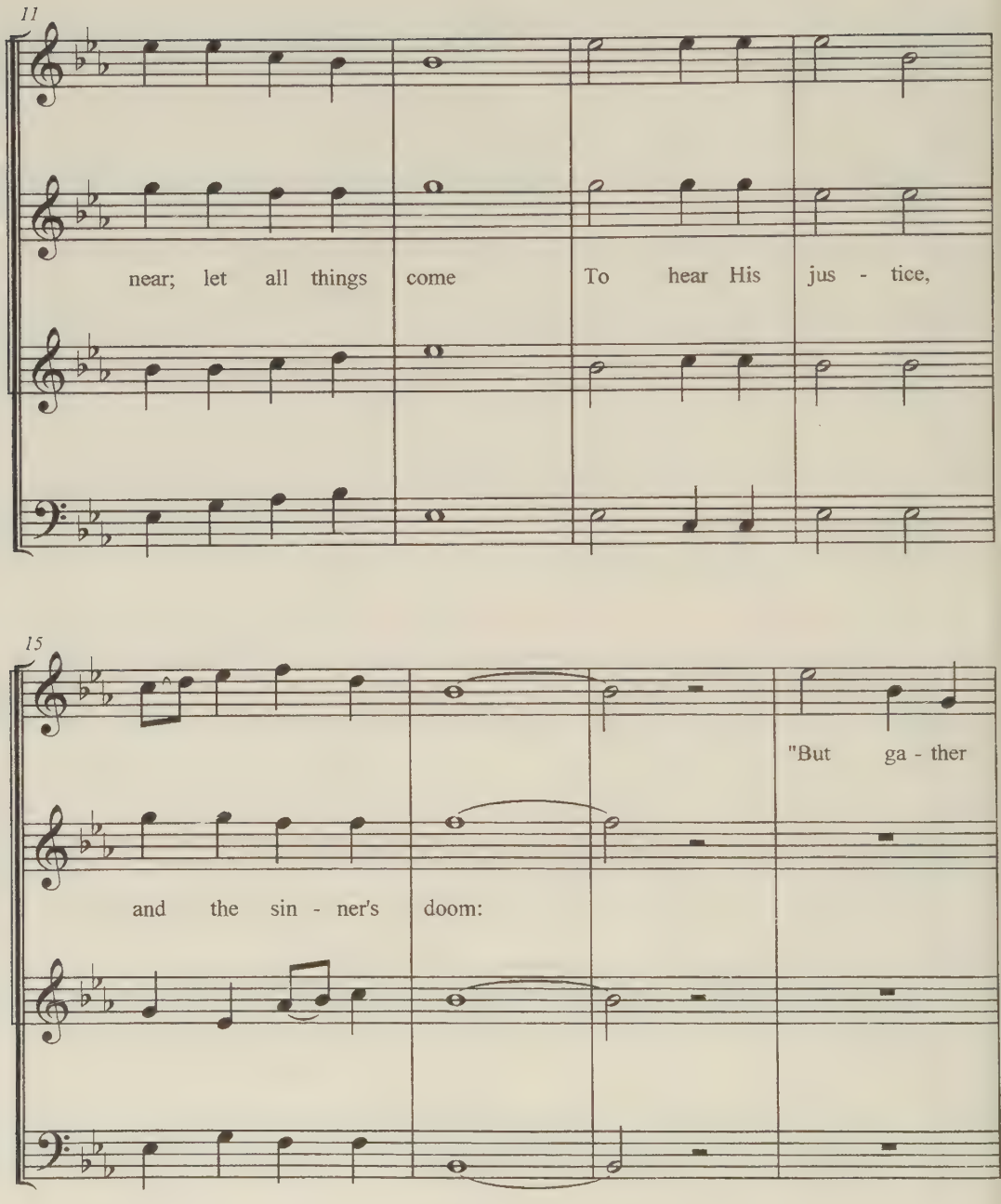
Symphony

Isaac Watts (Ps. 50) **Justin Morgan**

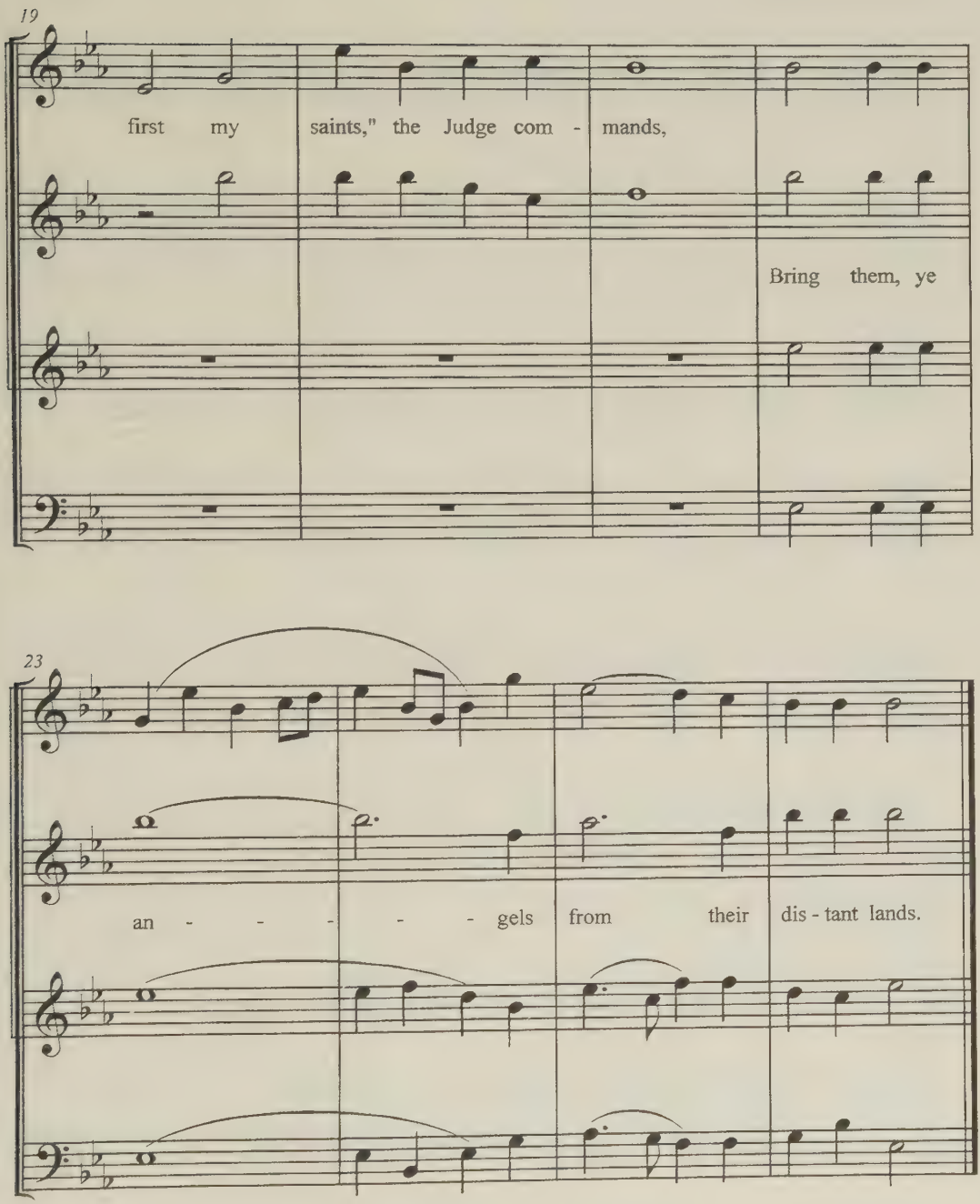




Symphony (cont.)

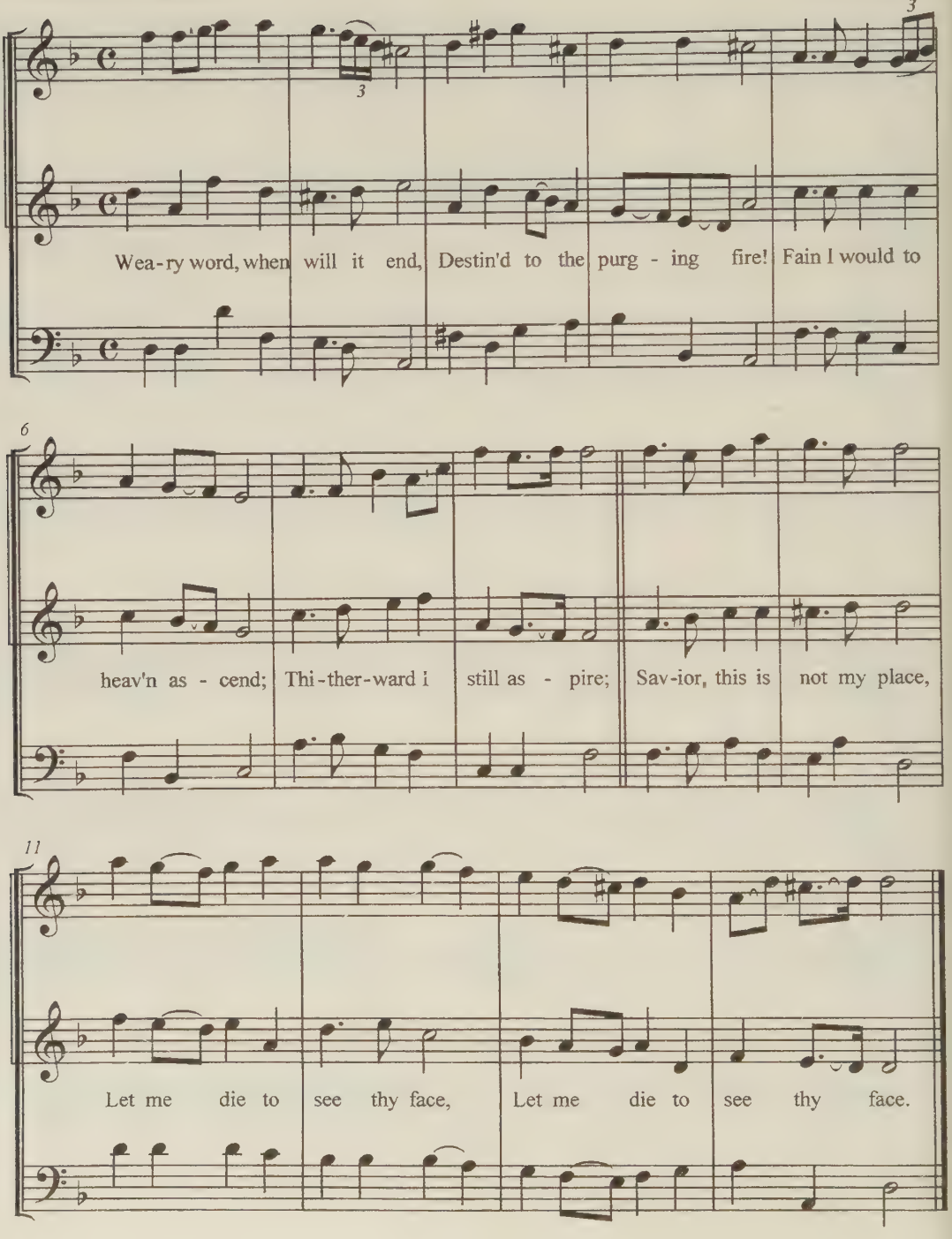


Symphony (cont.)



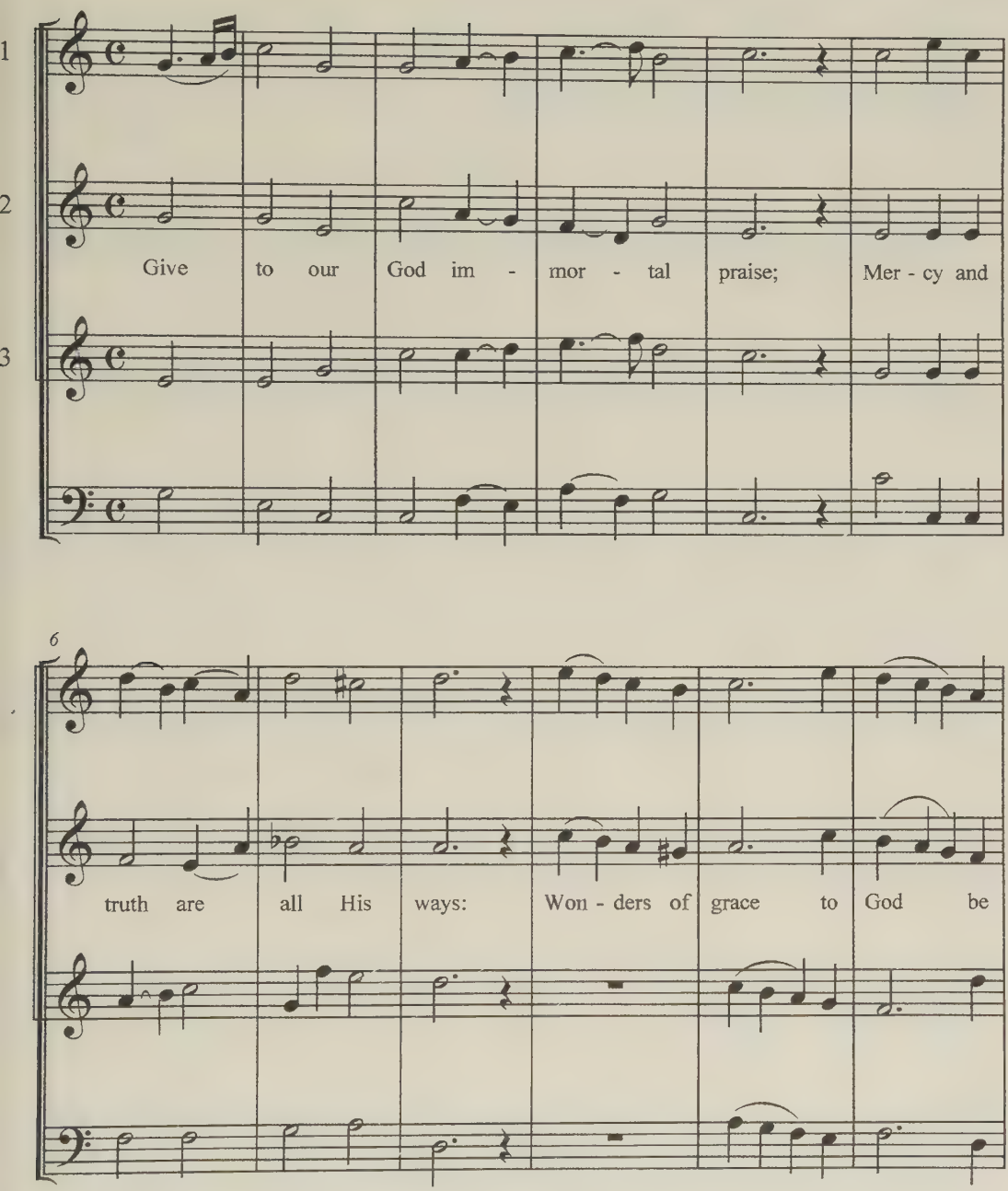
Greens

Elizabeth Thwaites **Har. Sacra.**

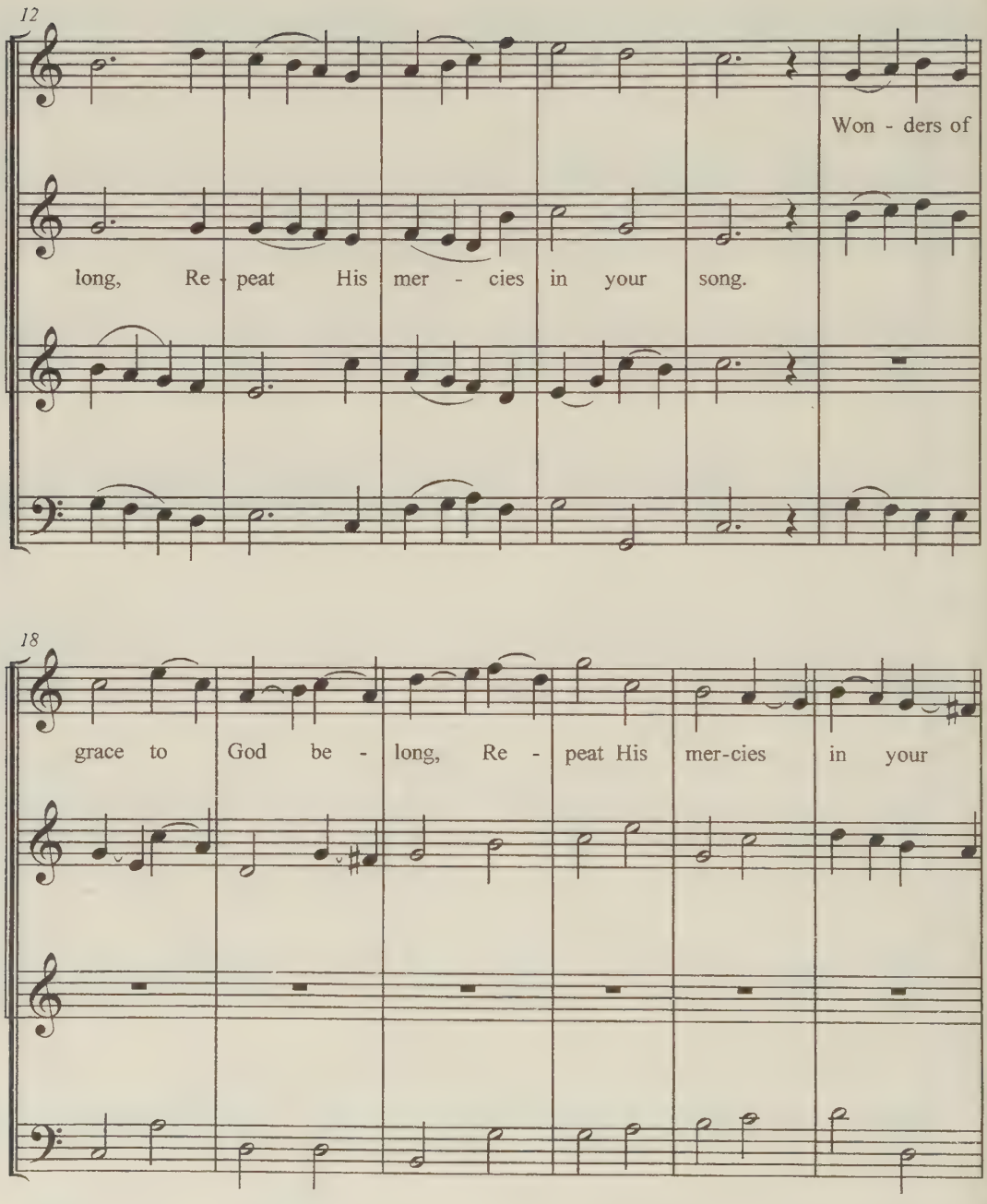


Wethersheld

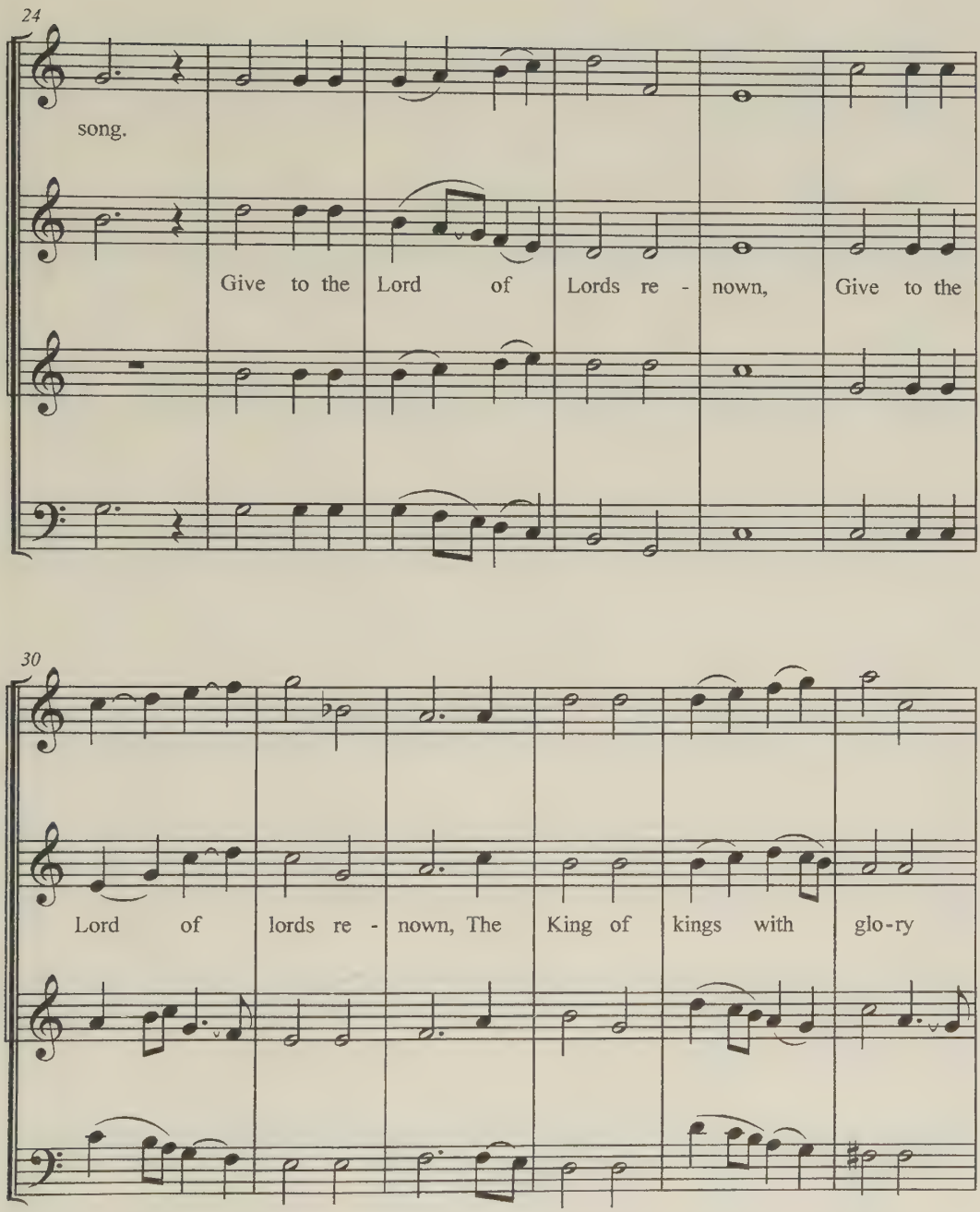
Isaac Watts (Ps. 136)



Wethersheld (cont.)



Wethersheld (cont.)



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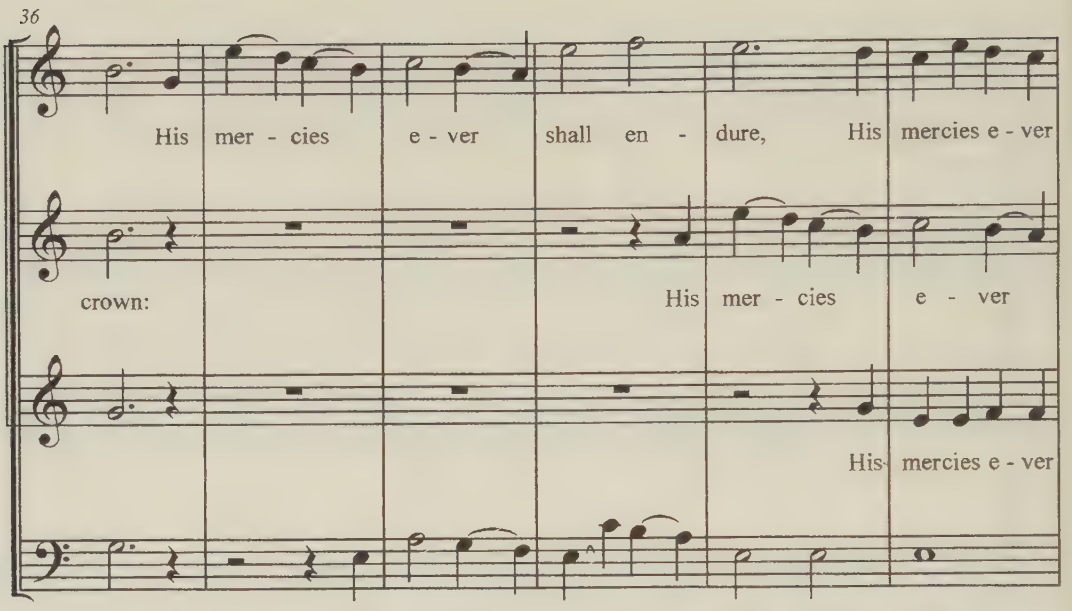
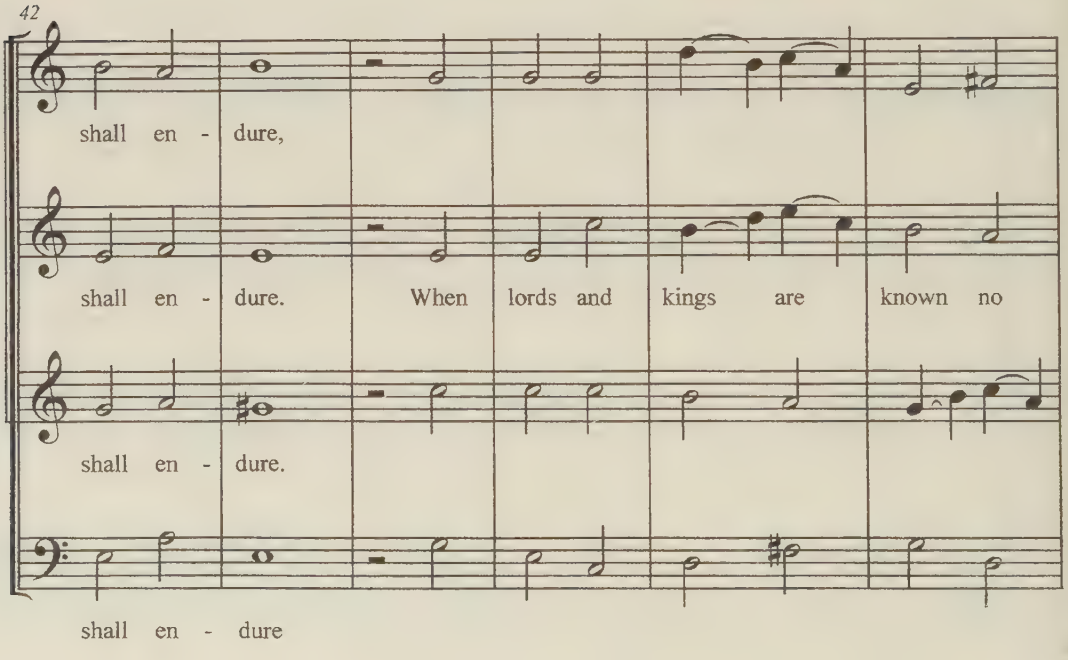
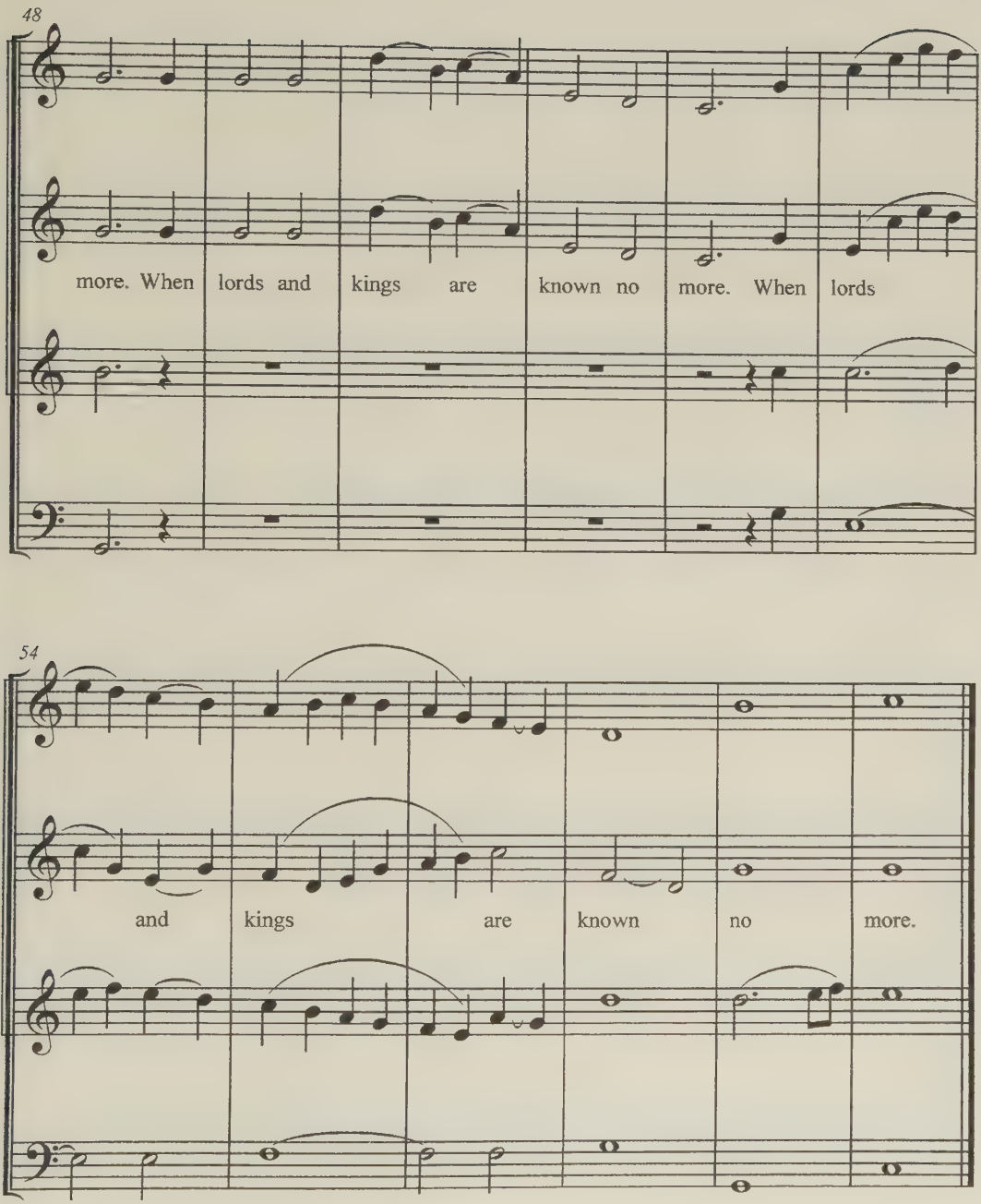


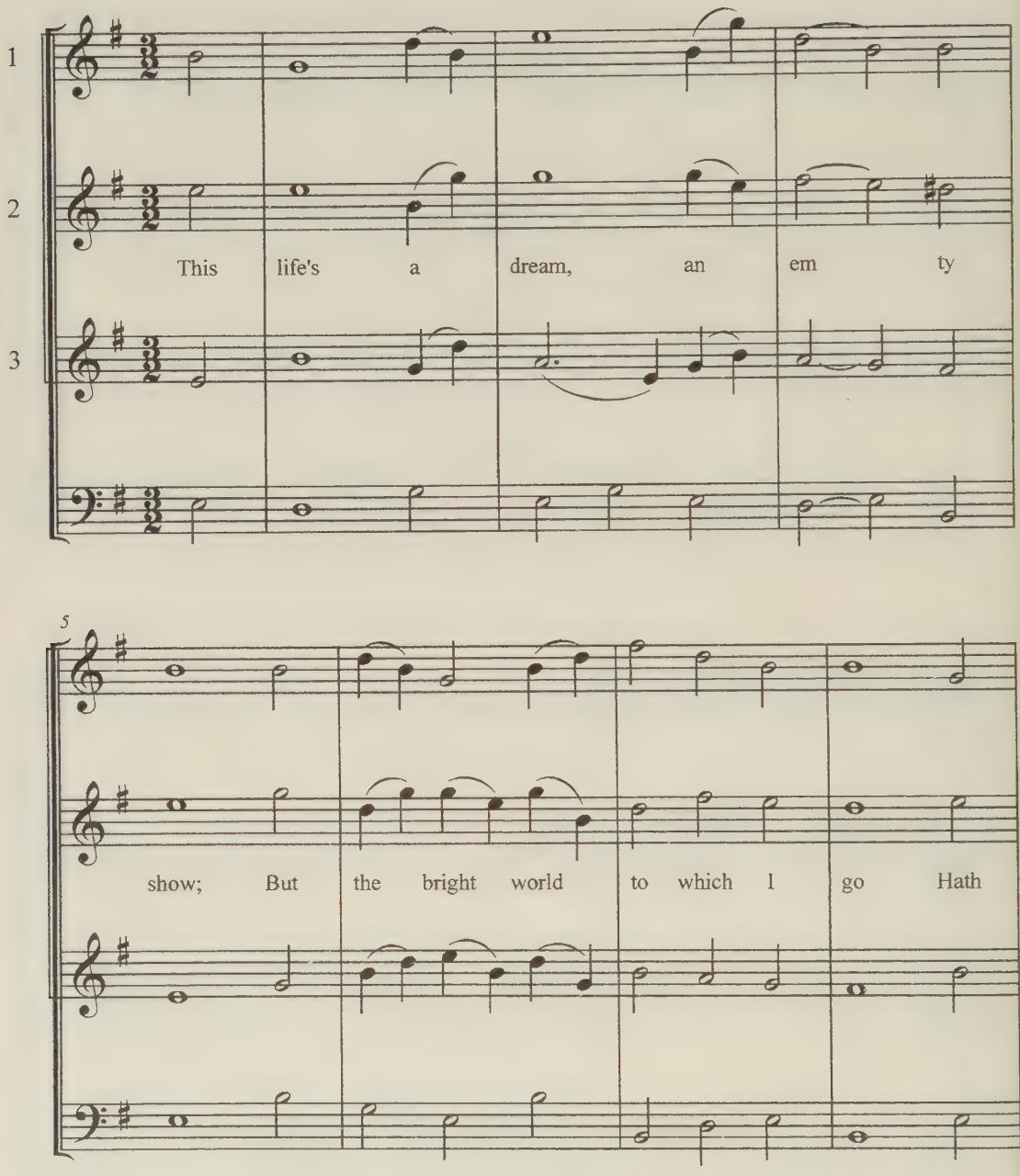


Wethersheld (cont.)

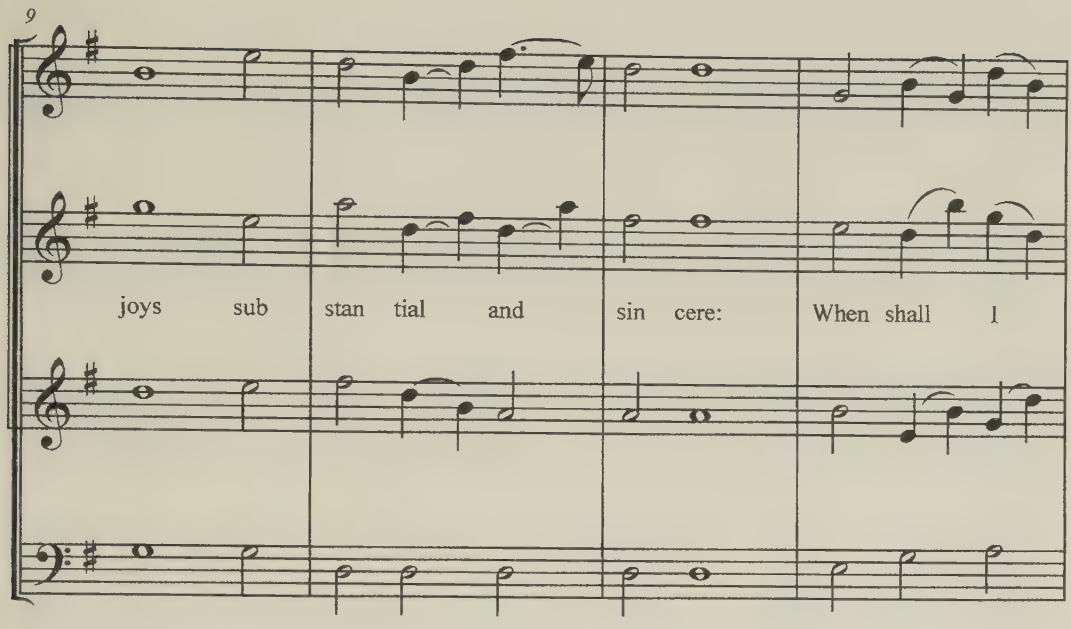


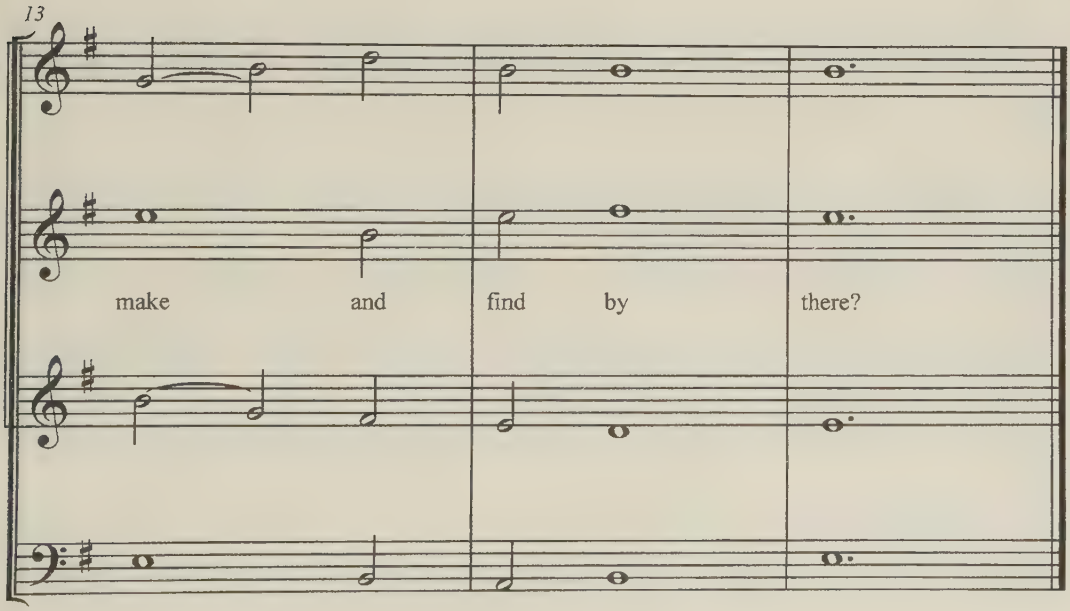
Seymour

Isaac Watts (Ps. 17) **Uri Hill**



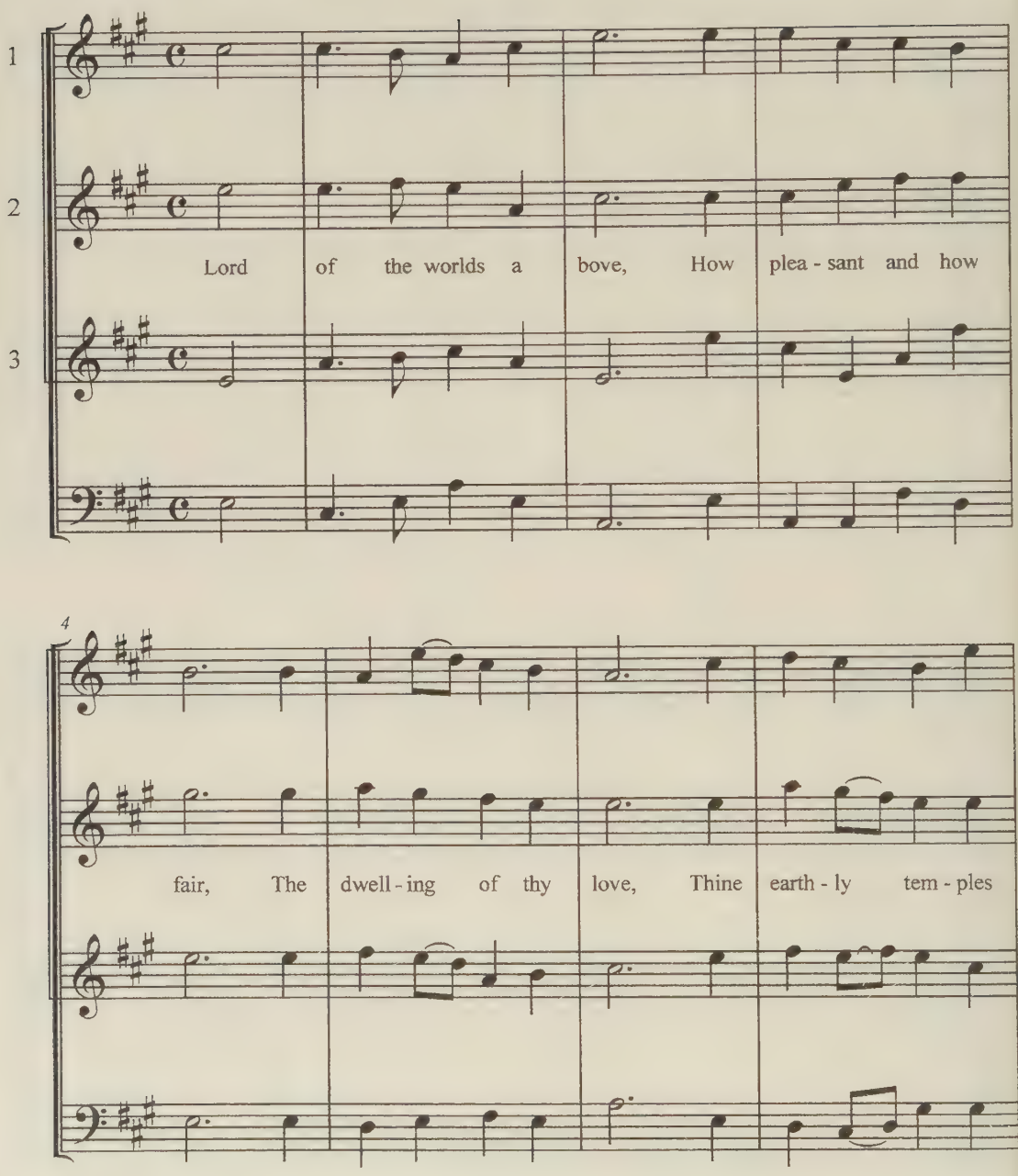
Seymour (cont.)



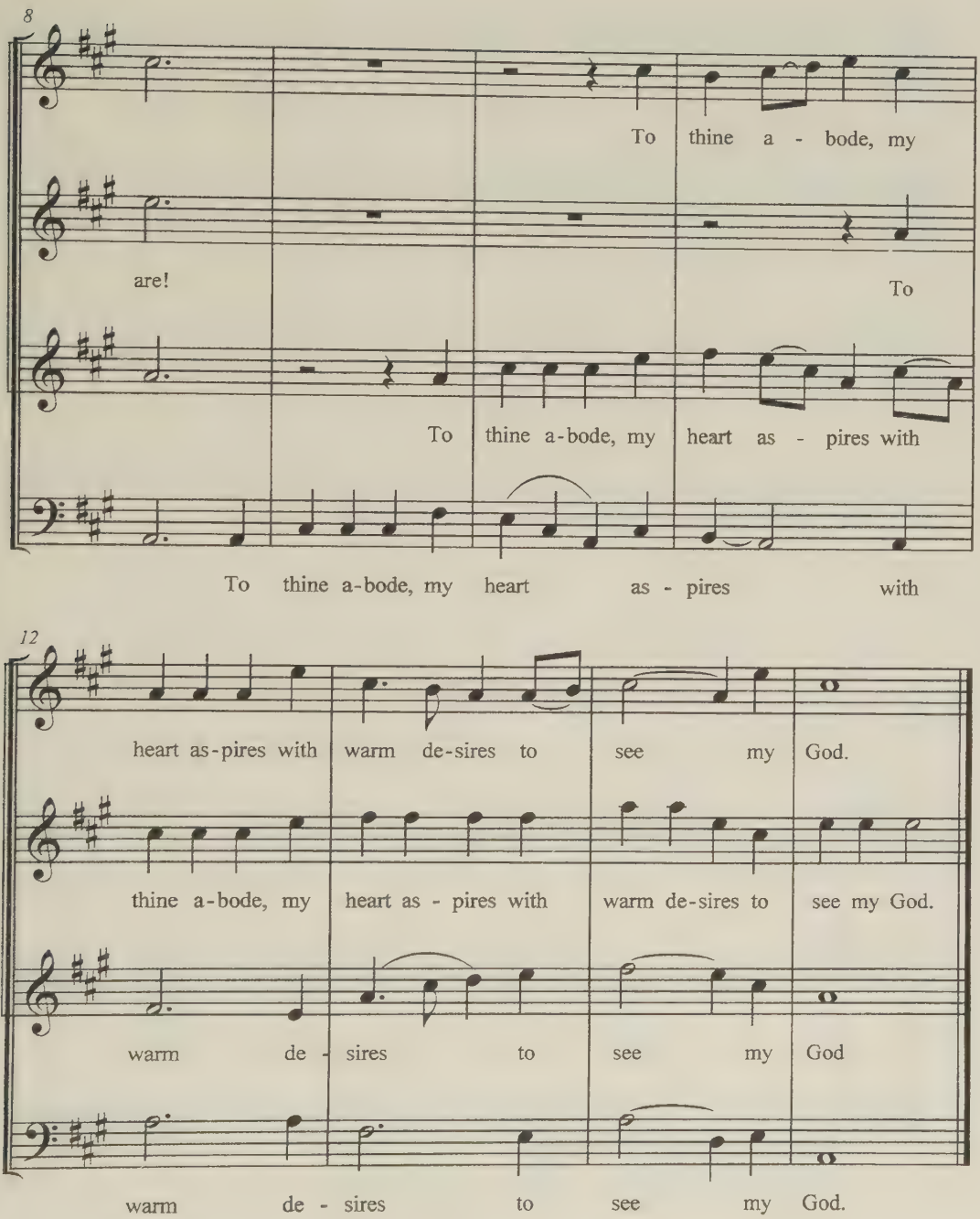


Rupert

Isaac Watts (Ps. 84) **Uri Hill**

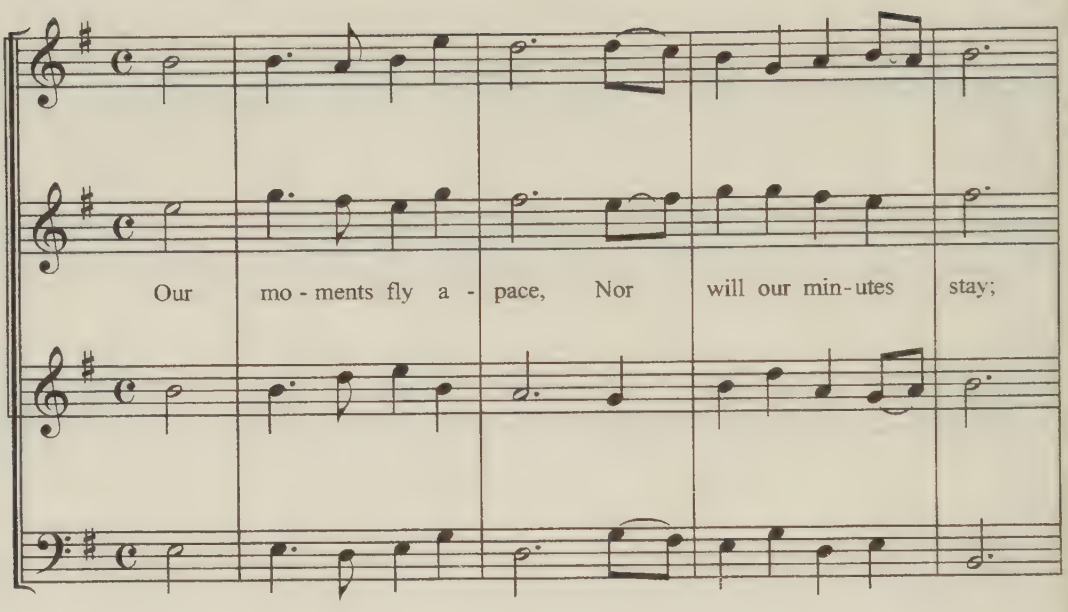


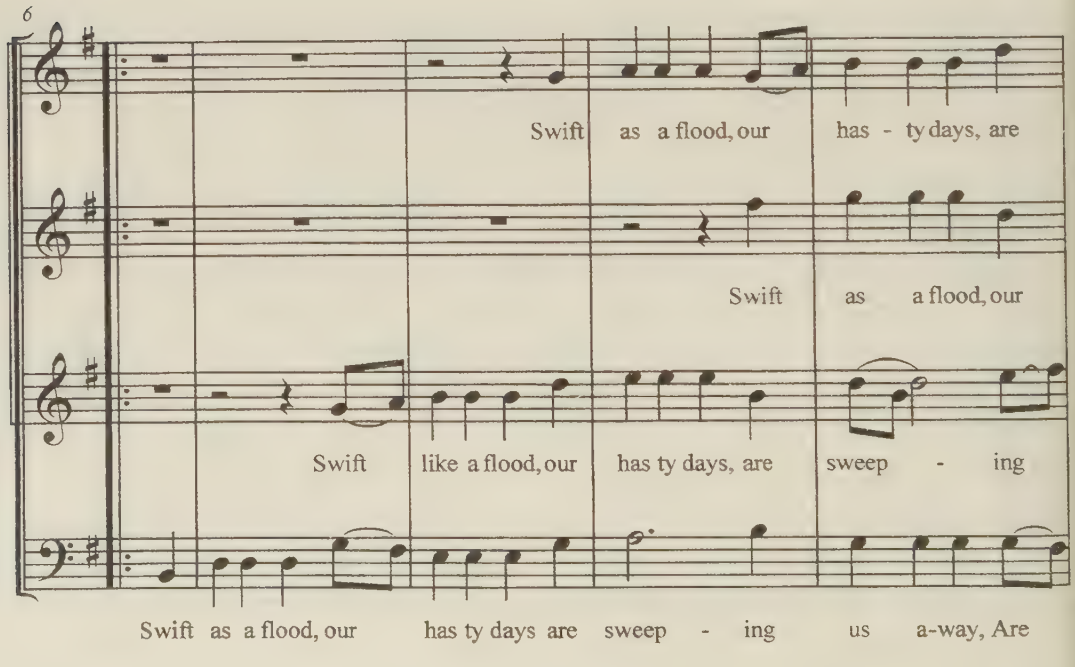
Rupert (cont.)


8
To thine a - bode, my
are!
To
To thine a-bode, my heart as - pires with
To thine a-bode, my heart as - pires with
12
heart as-pires with warm de-sires to see my God.
thine a-bode, my heart as - pires with warm de-sires to see my God.
warm de - sires to see my God
warm de - sires to see my God.

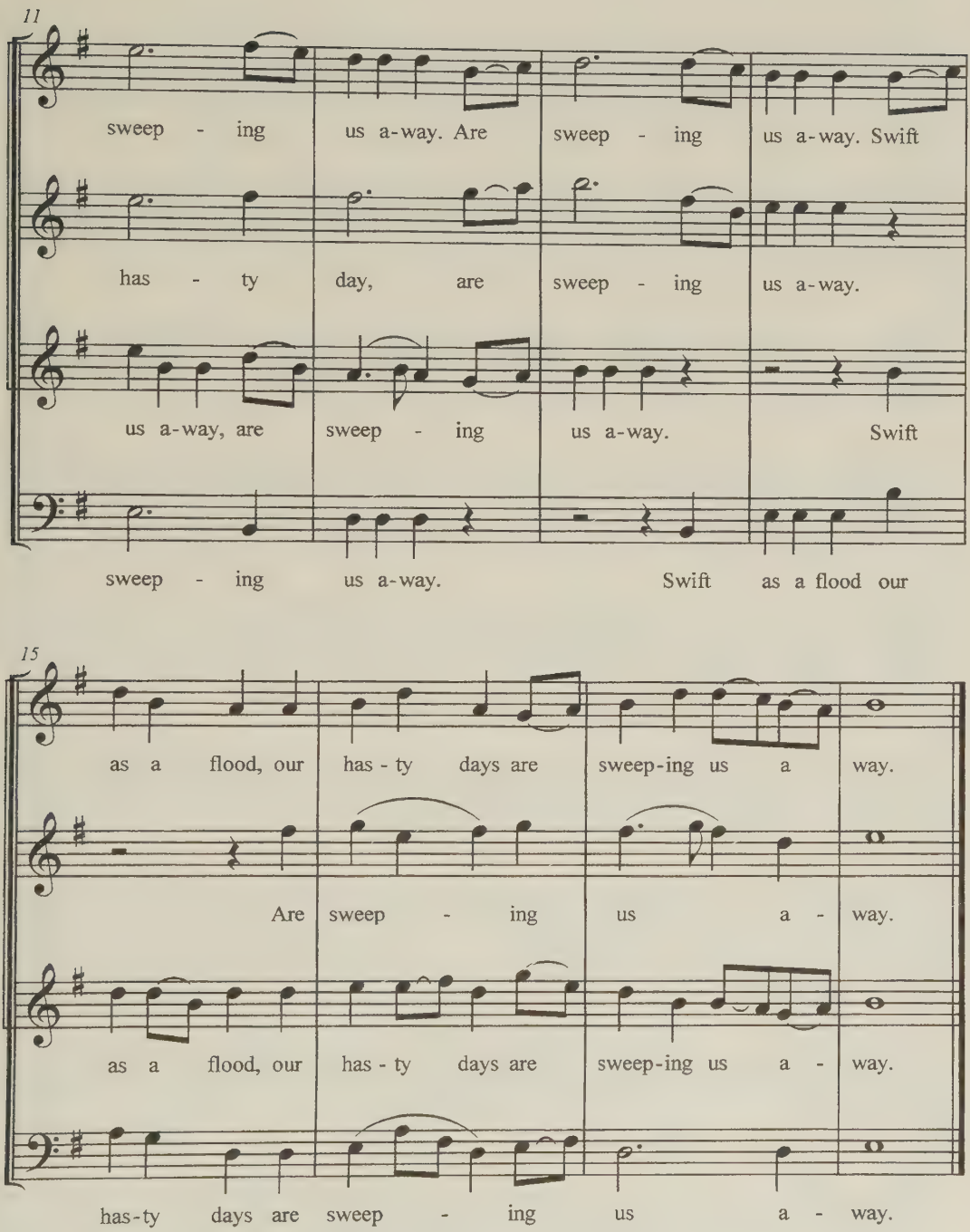
Tribulation

Isaac Watts (Ps. 90) **Uri Hill**



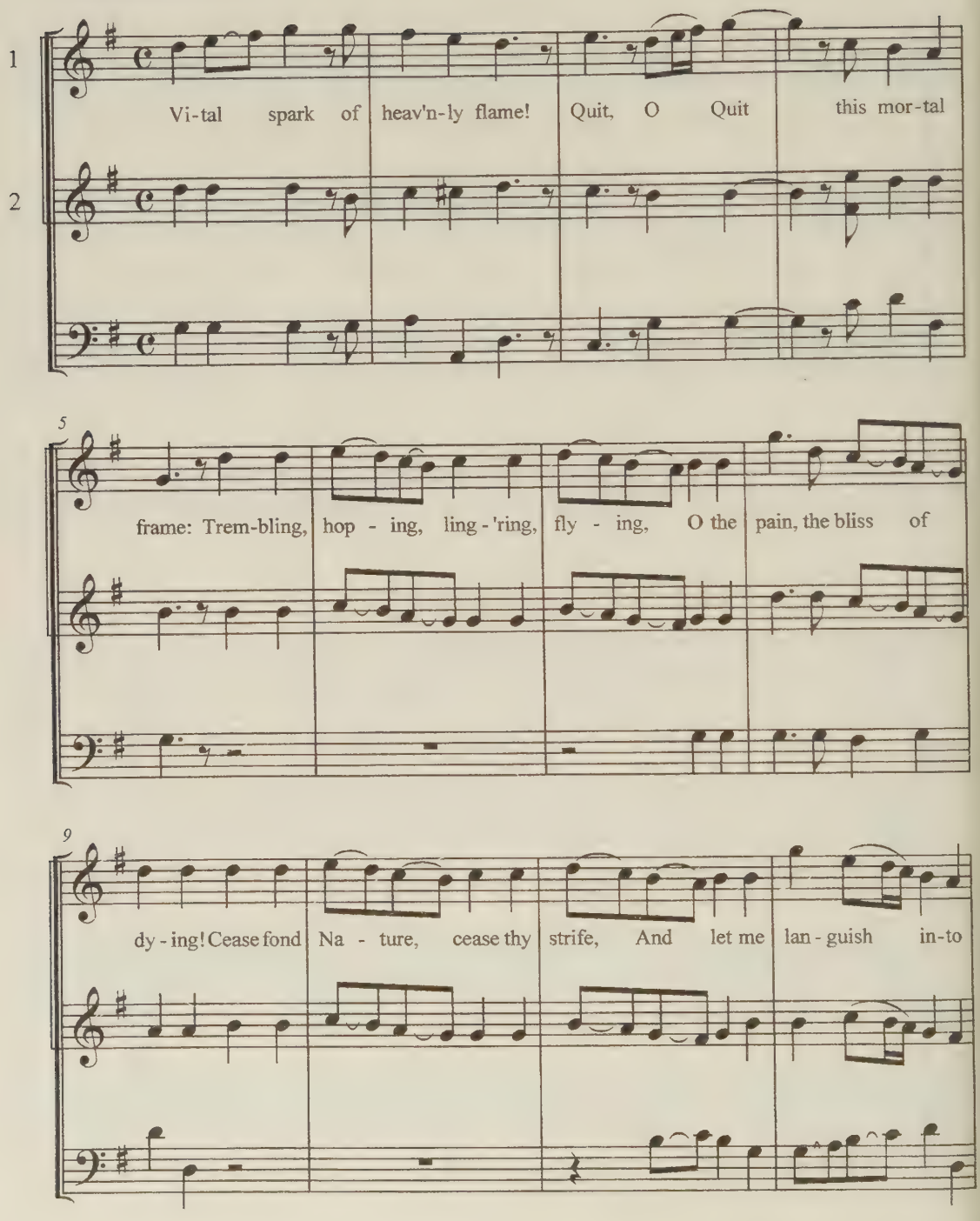


Tribulation (cont.)

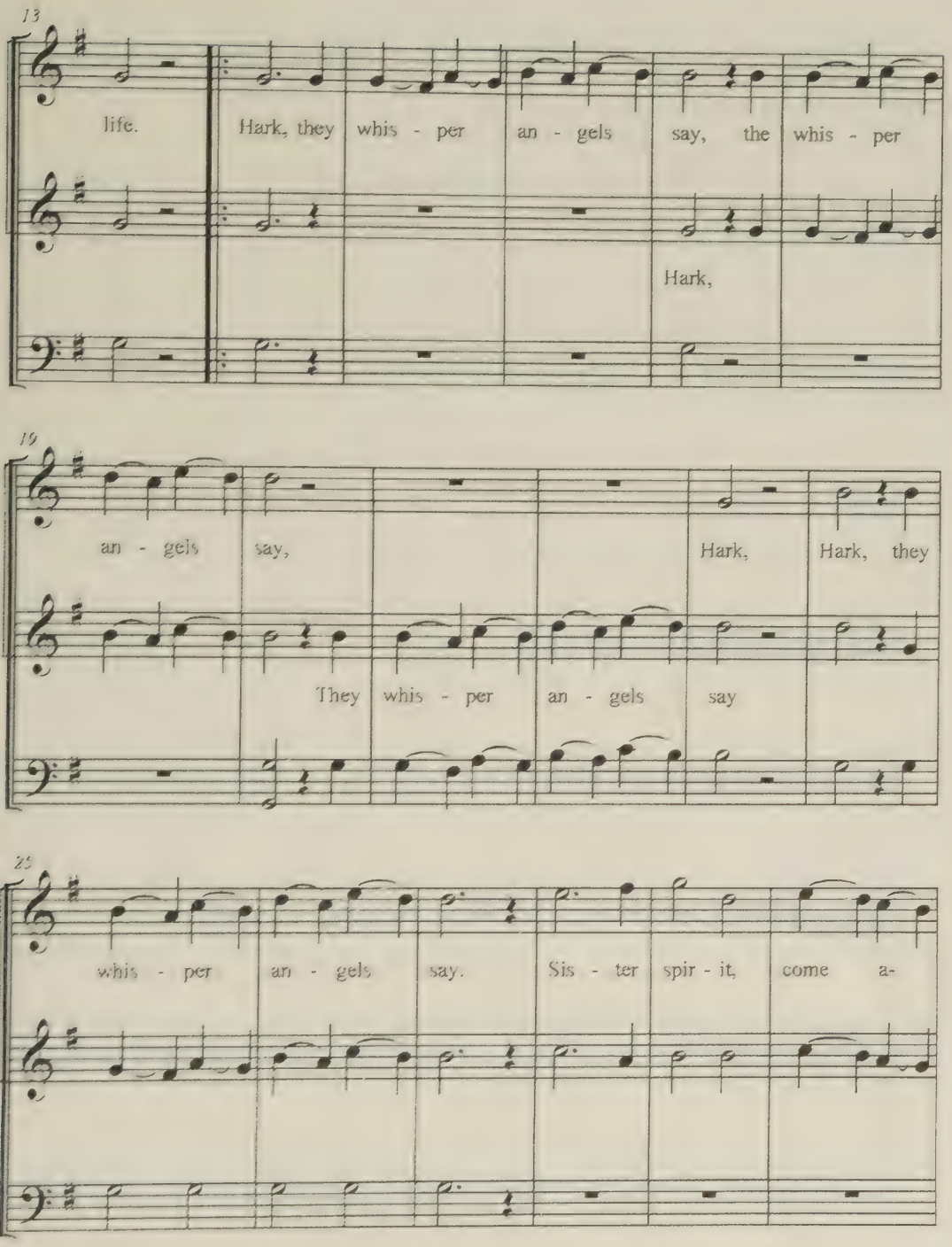


New York

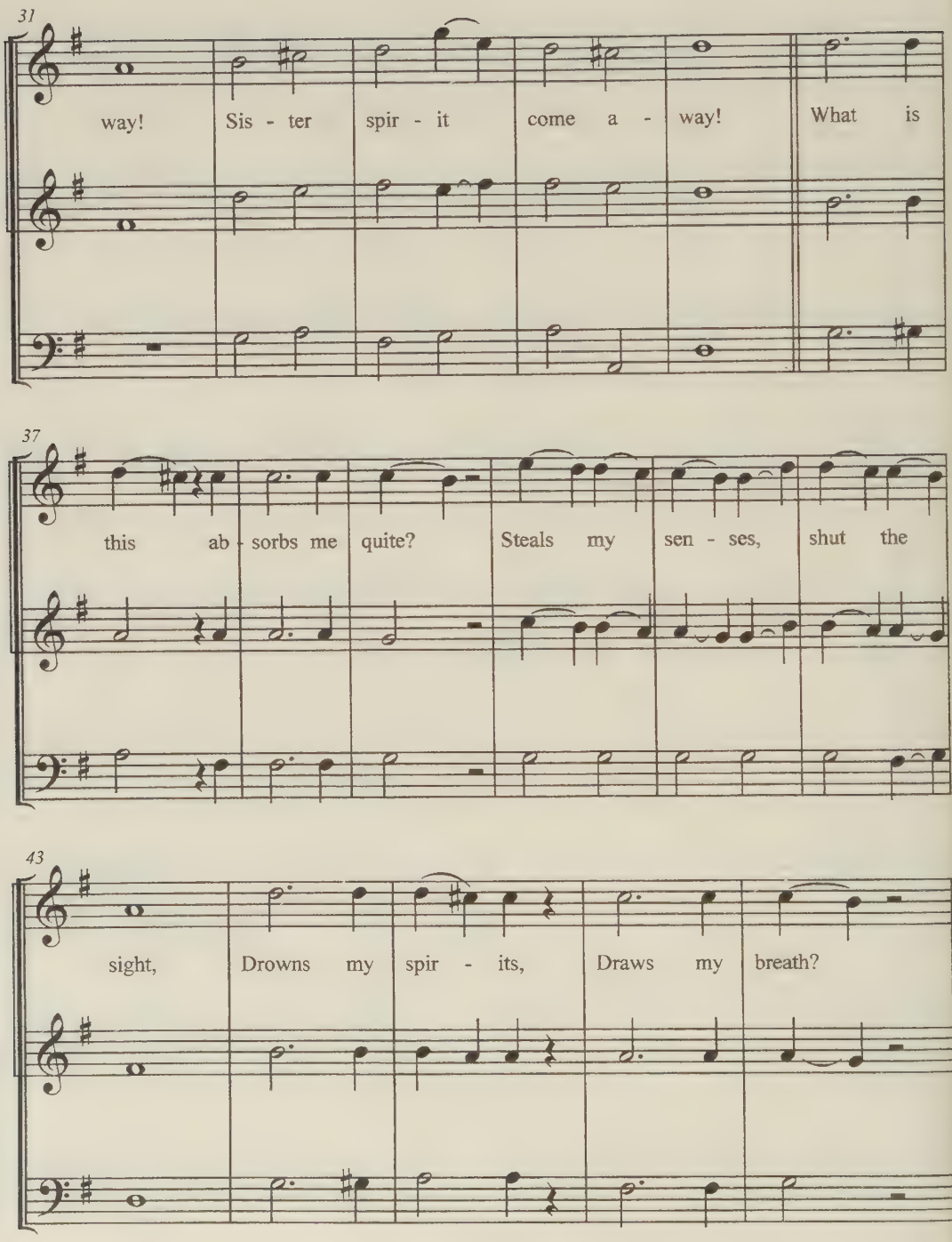
Alexander Pope



New York (cont.)



New York (cont.)



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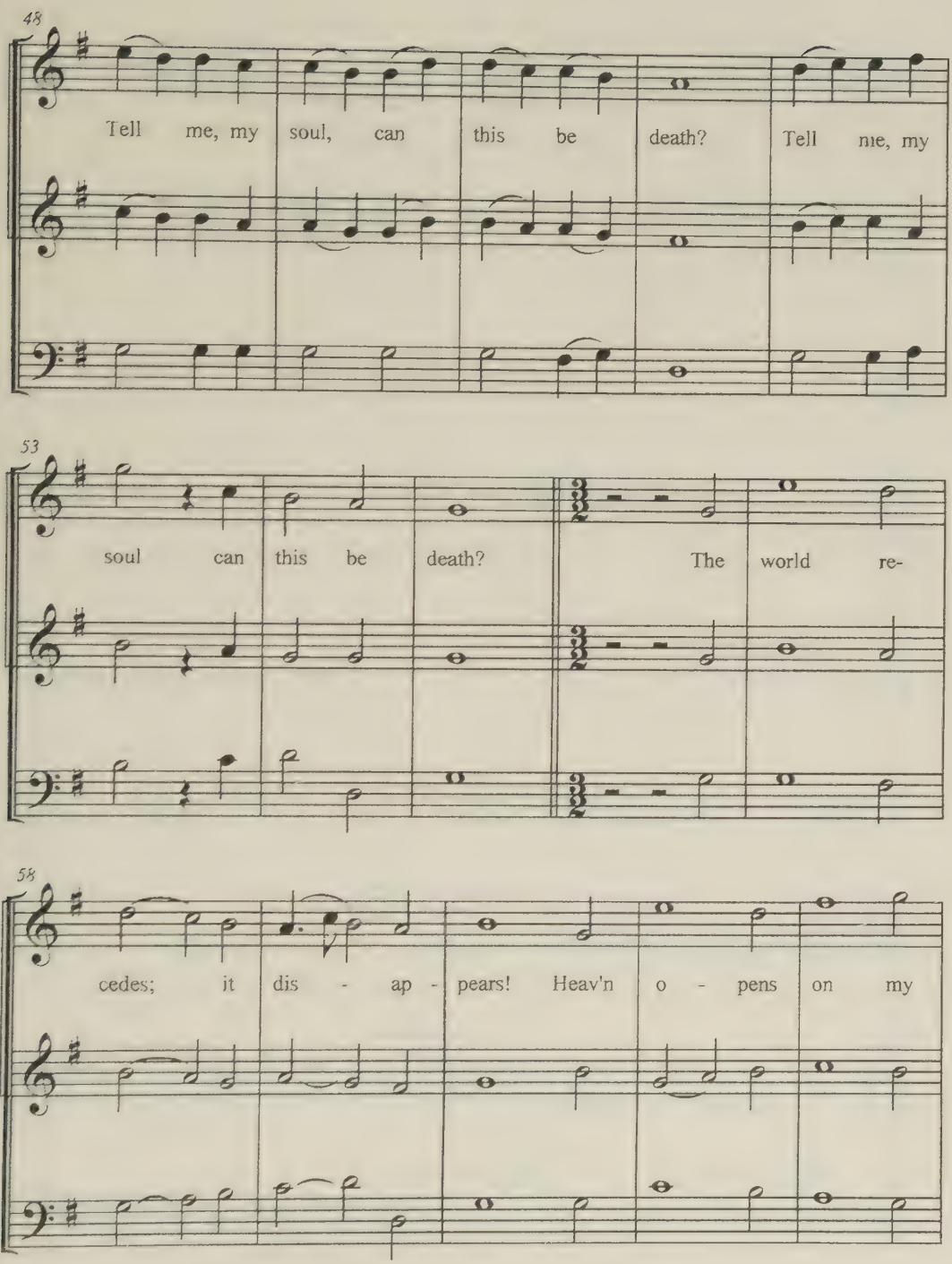

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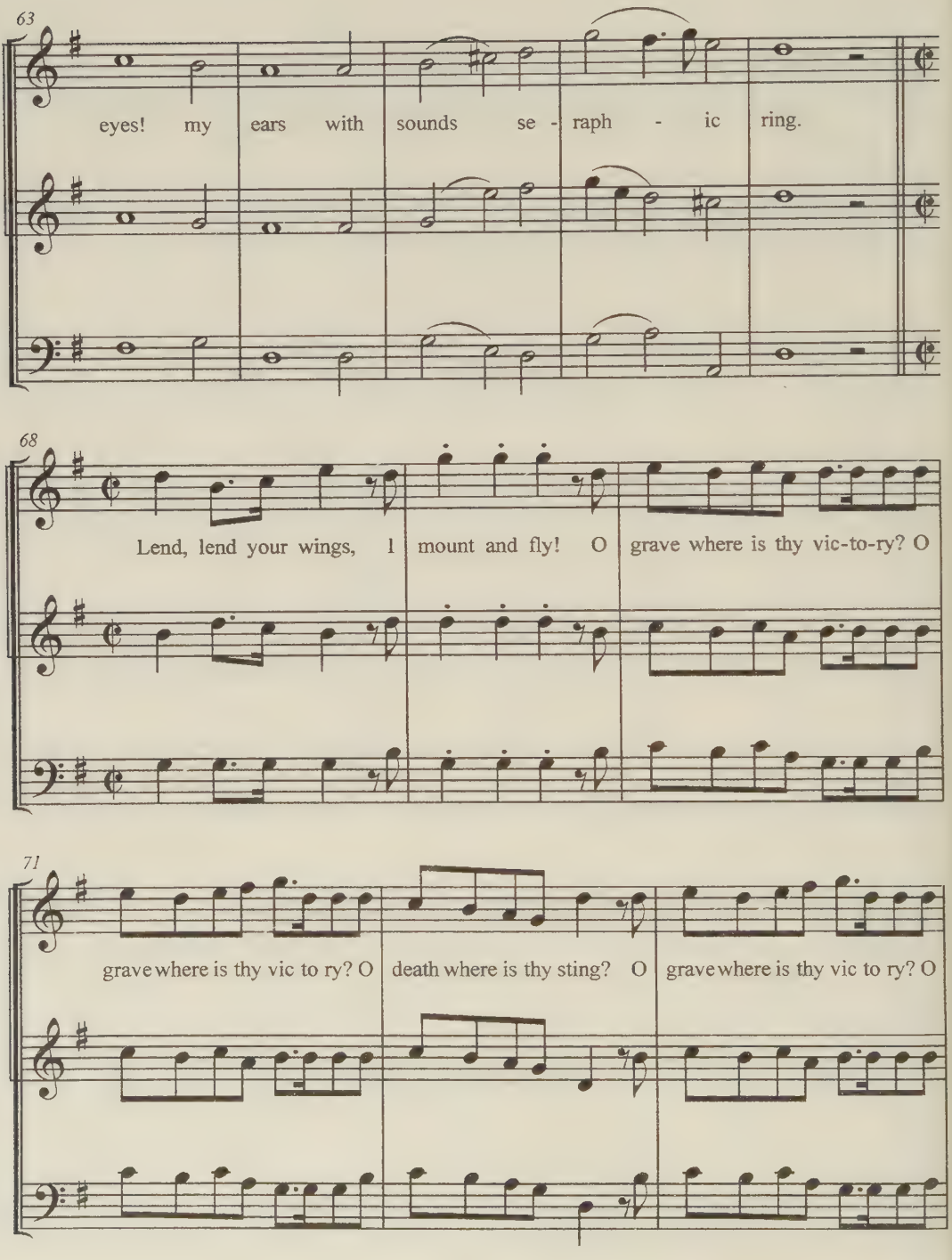

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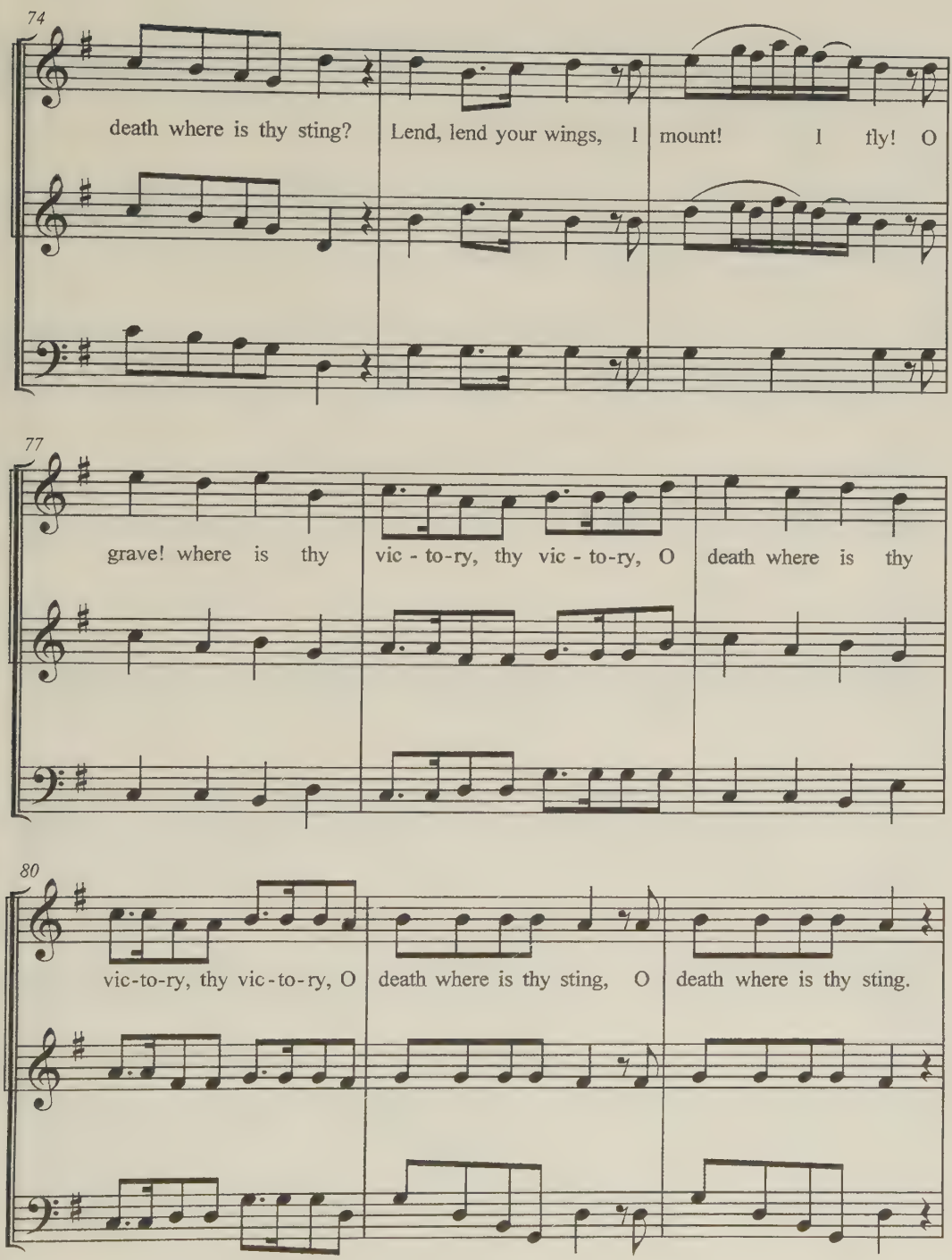

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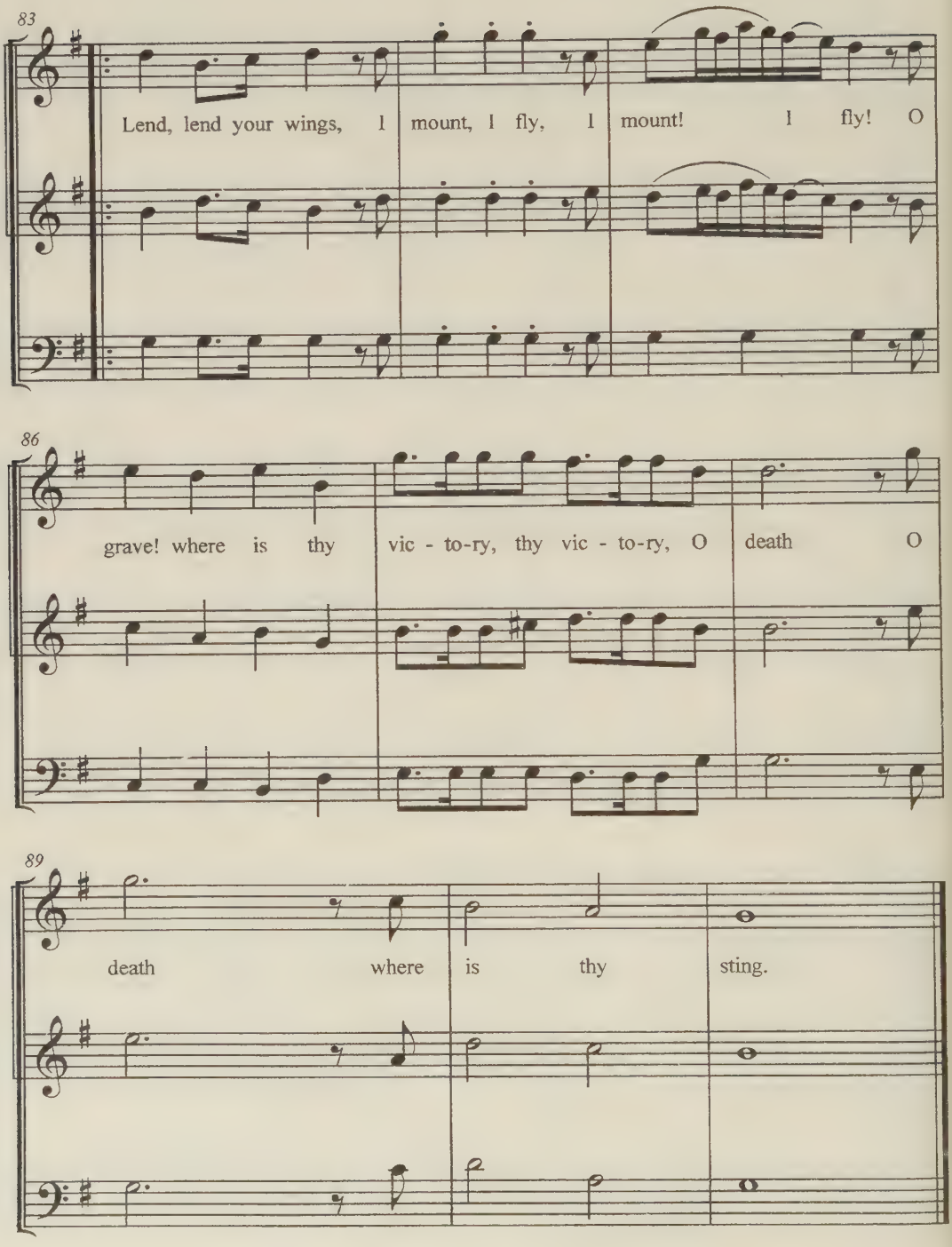
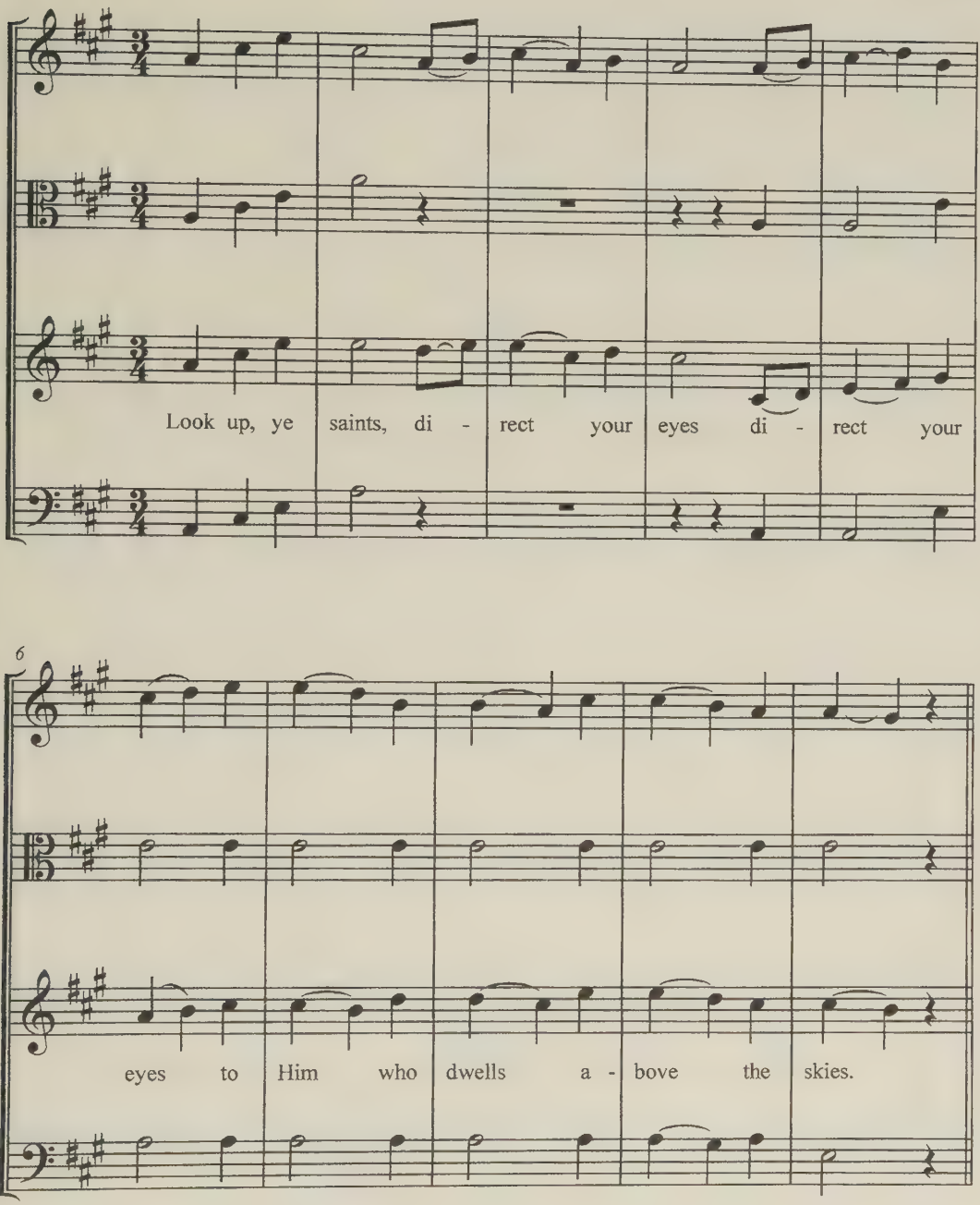
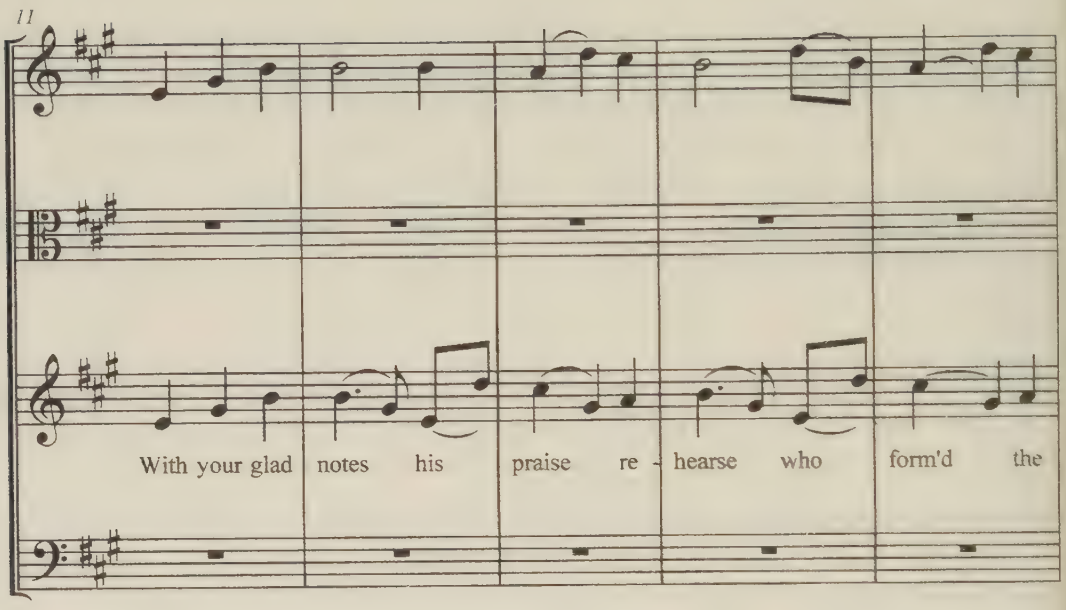


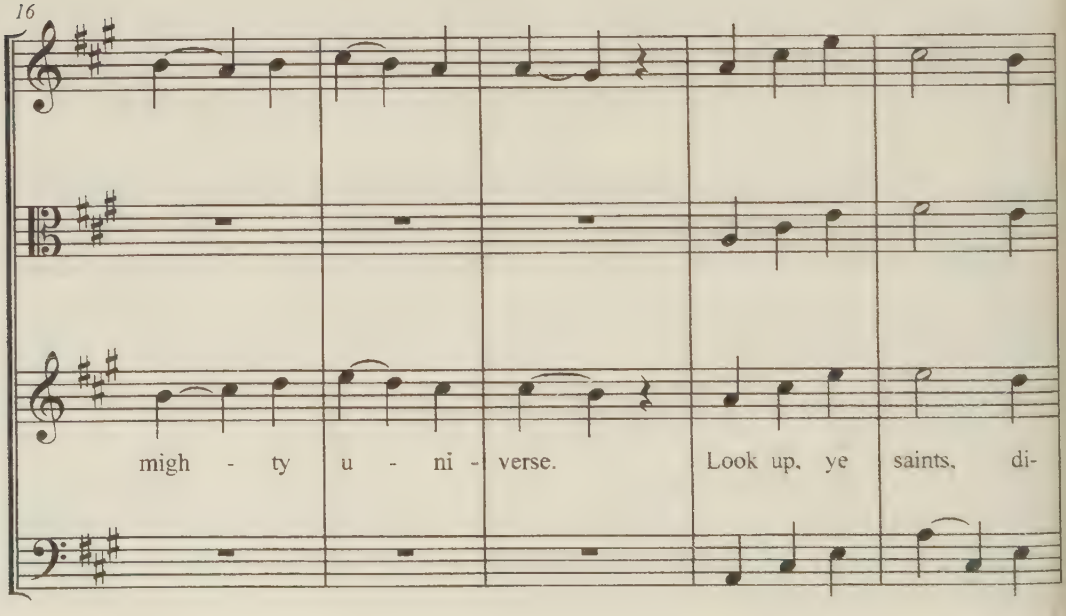
Creation, a Chorus

Isaac Watts **Uri Hill**

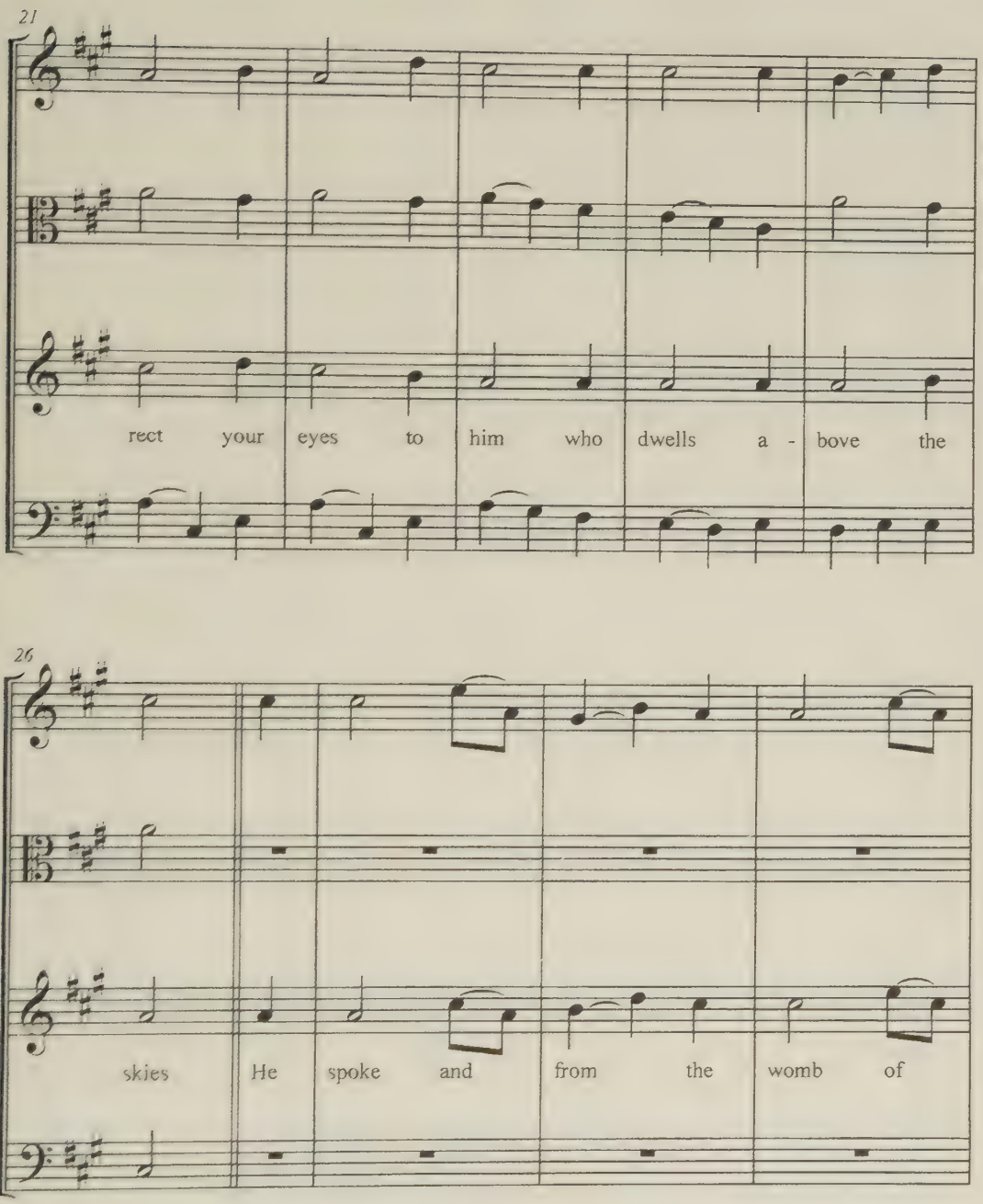


Creation, a Chorus (cont.)

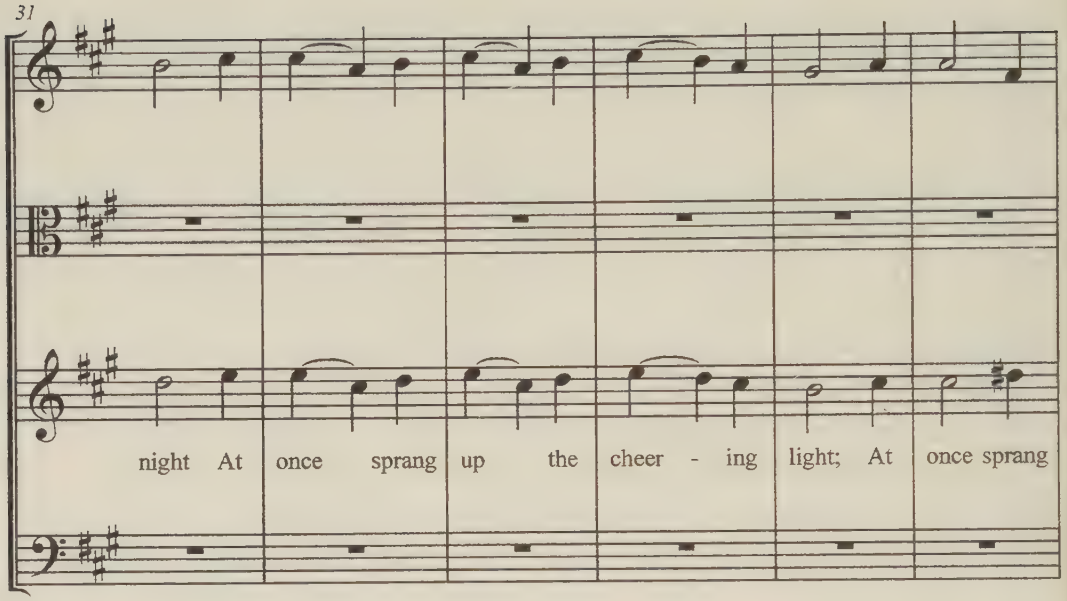


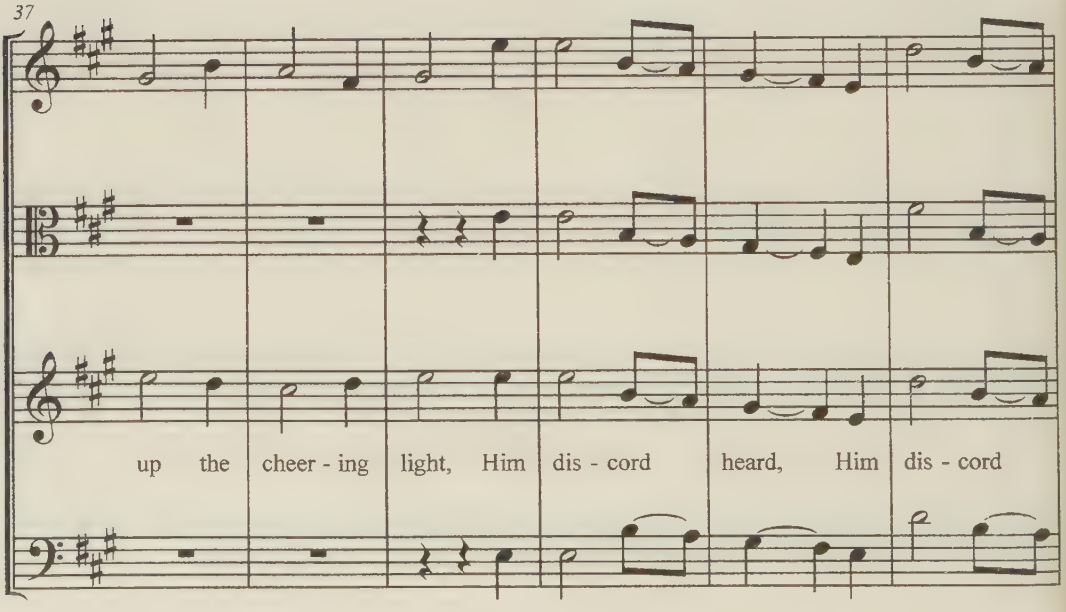


Creation, a Chorus (cont.)

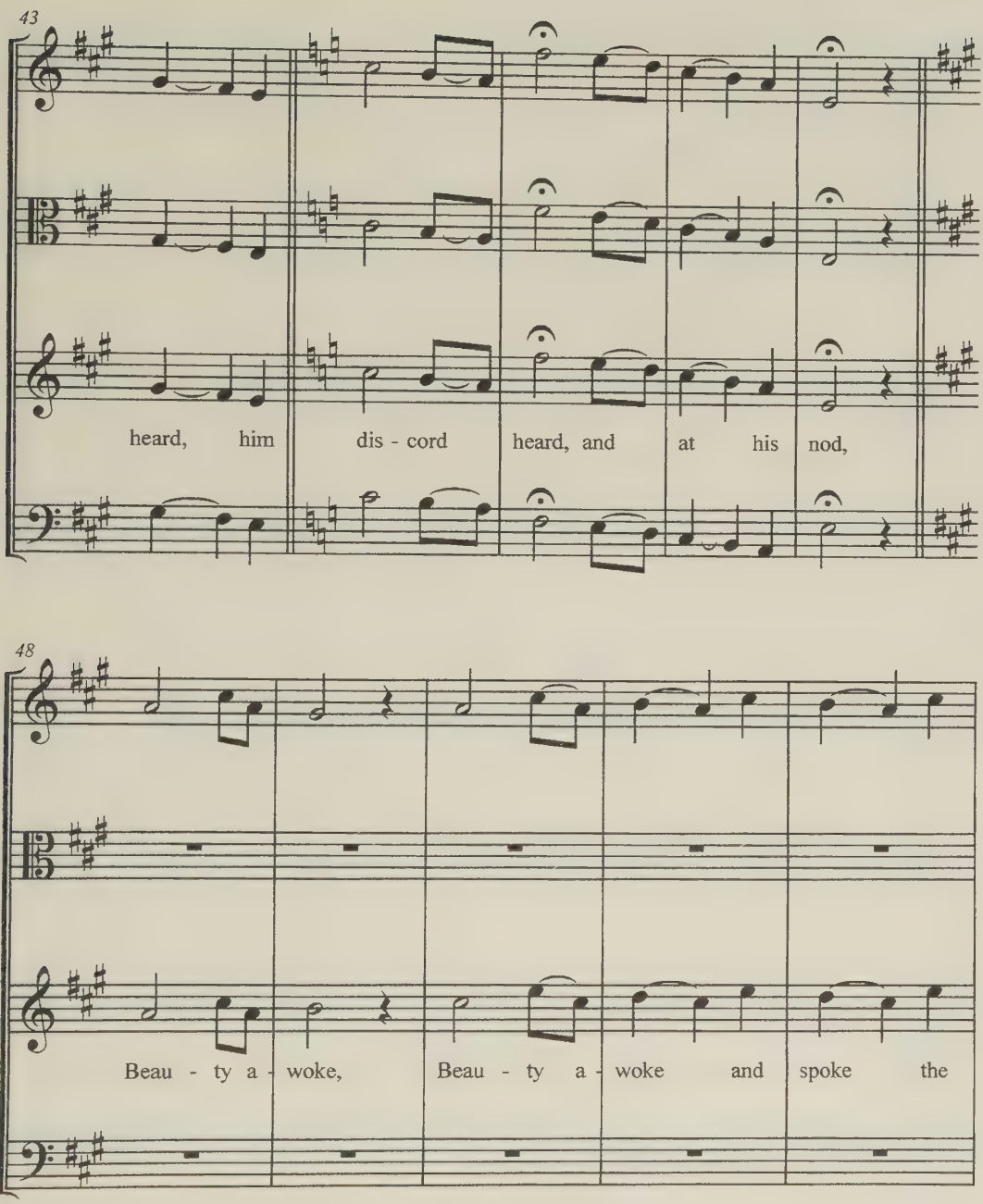


Creation, a Chorus (cont.)

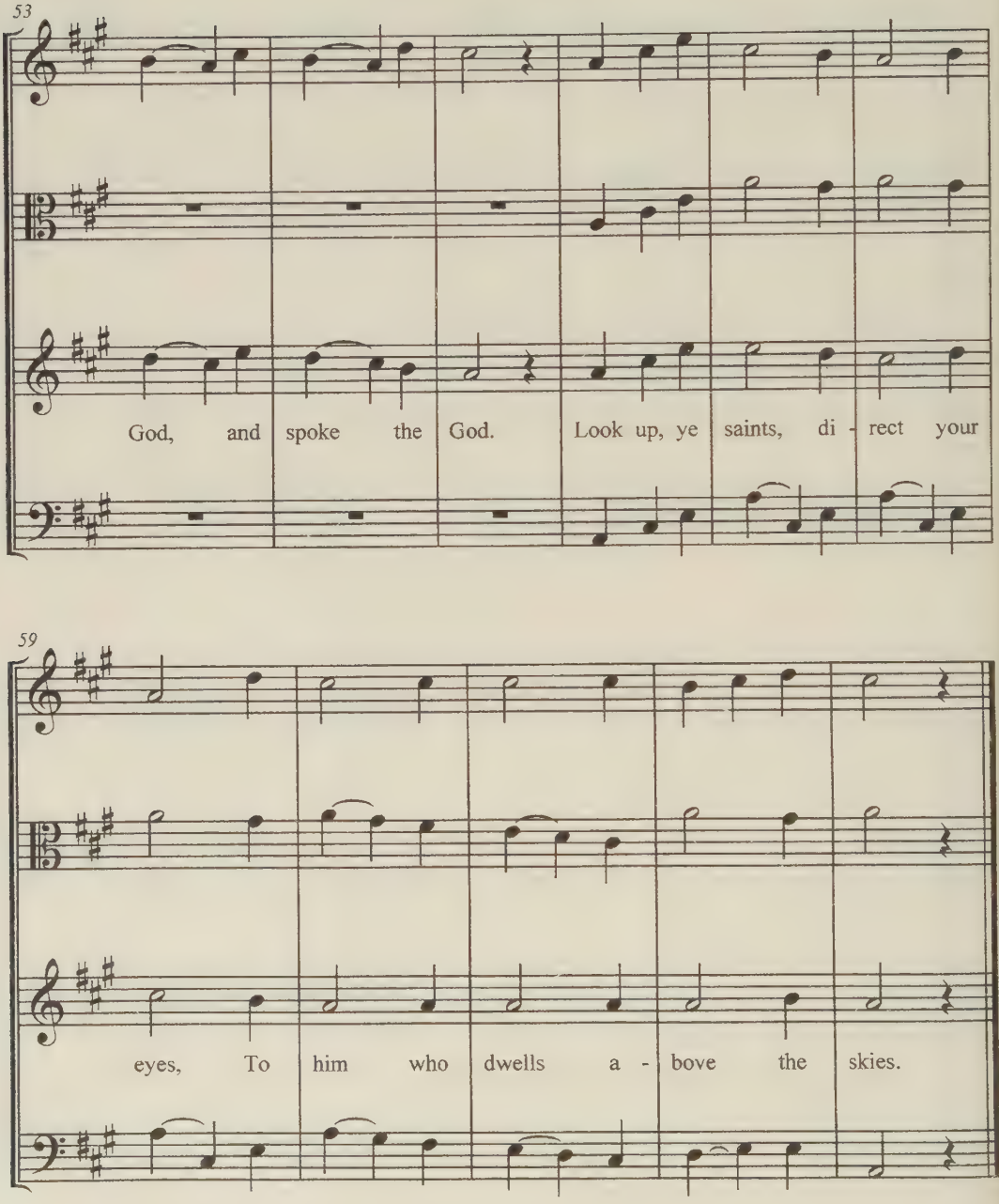




Creation, a Chorus (cont.)

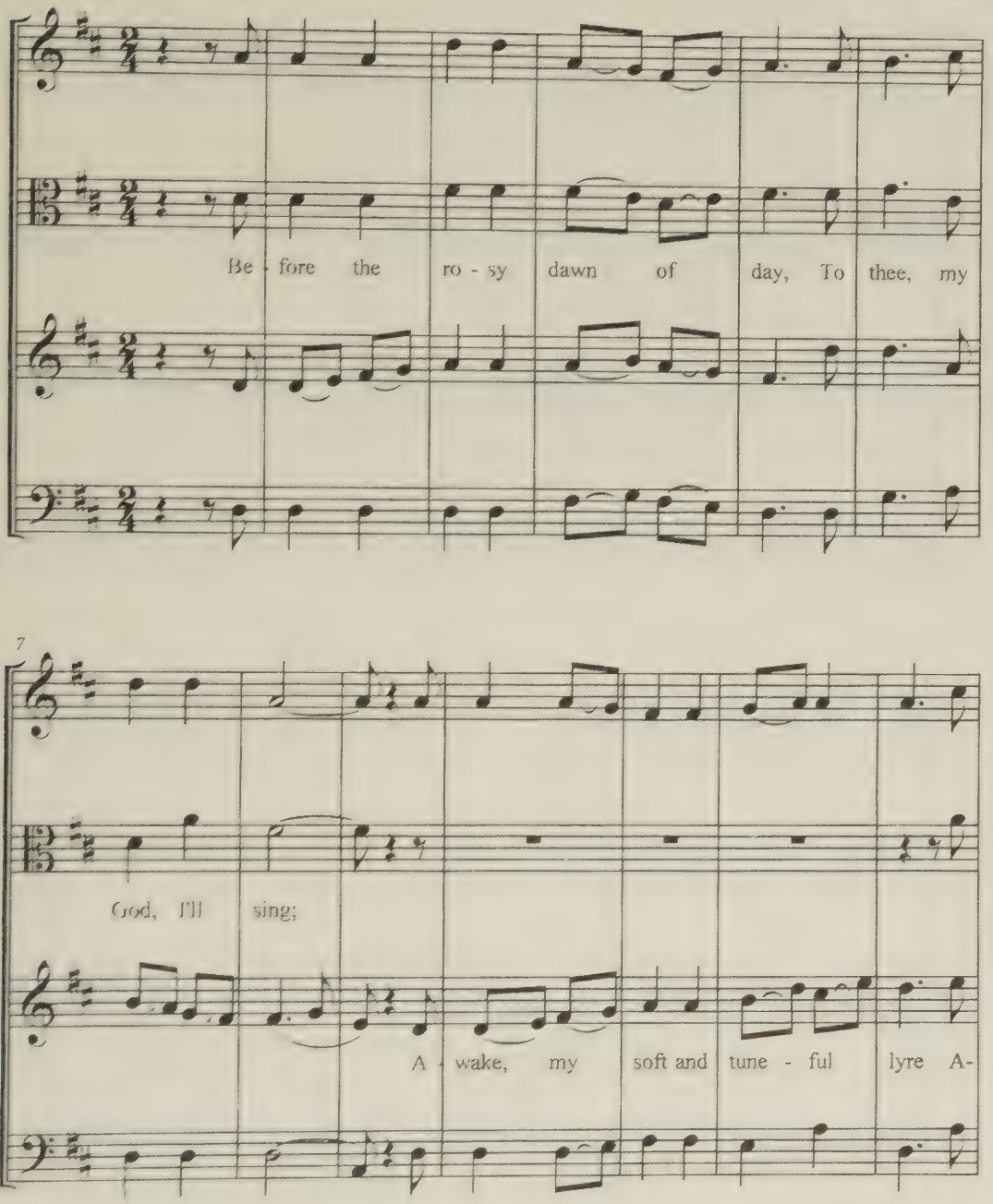


Creation, a Chorus (cont.)



No. 16

Elizabeth Rowe **Mr Mann**



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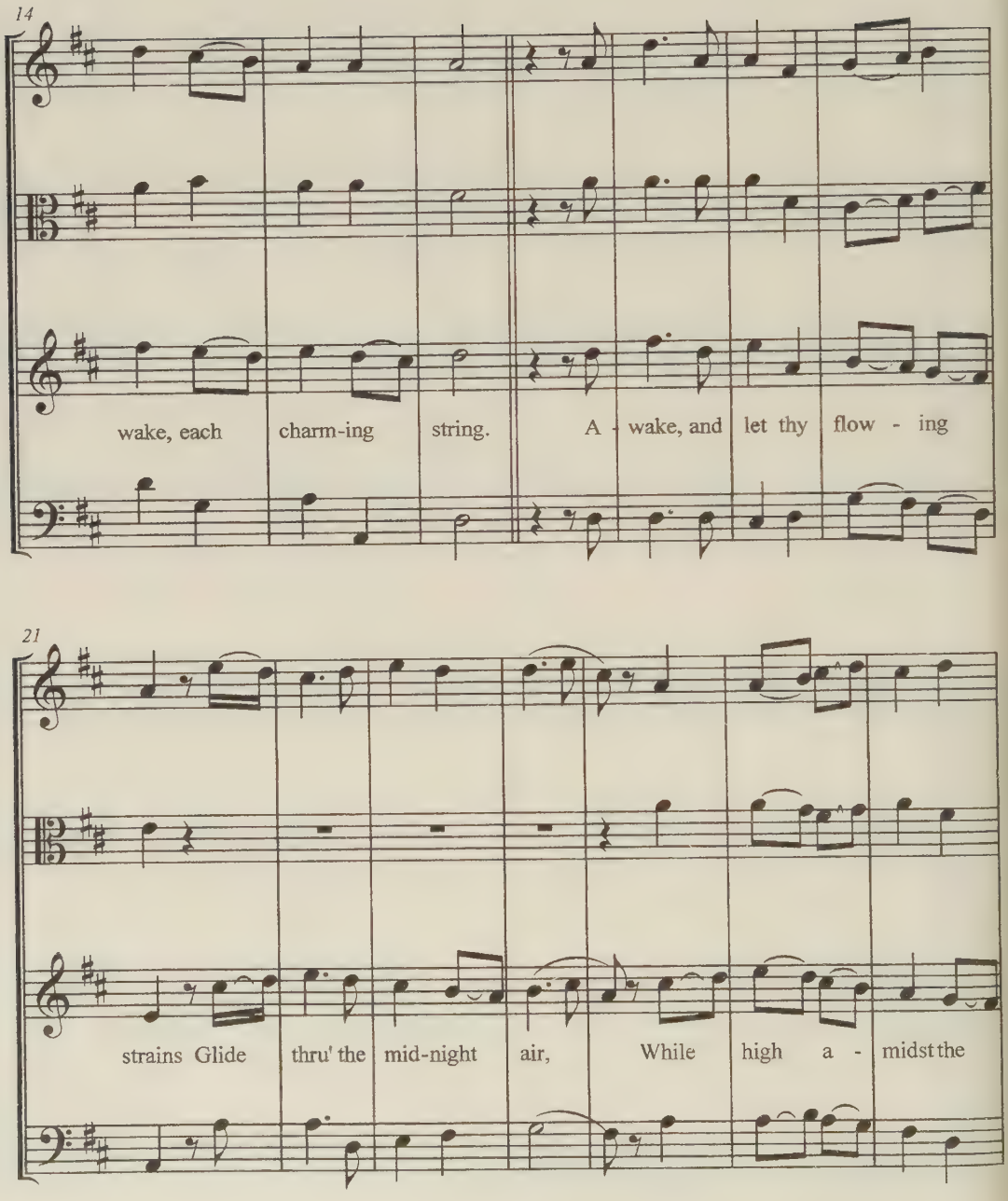
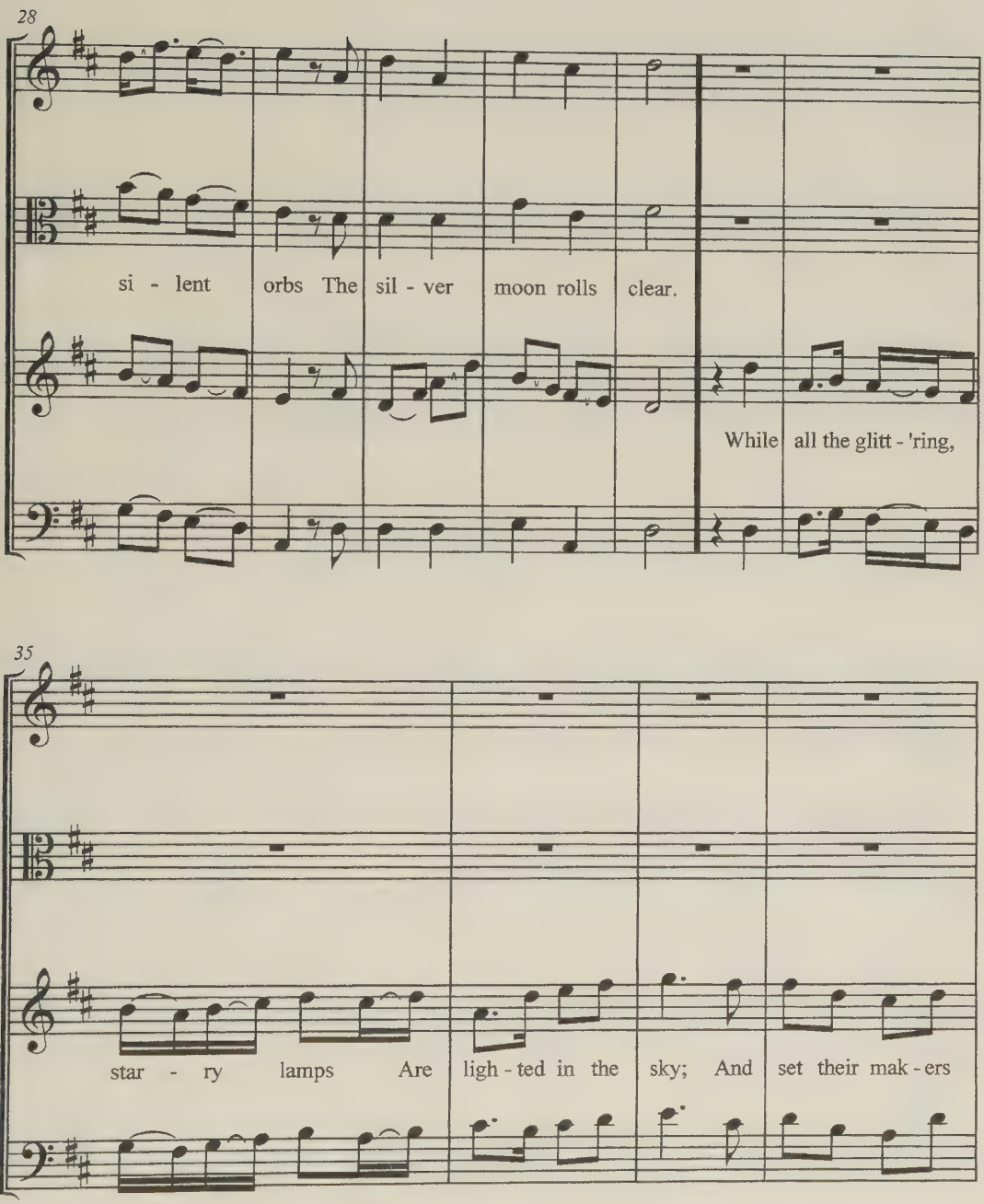
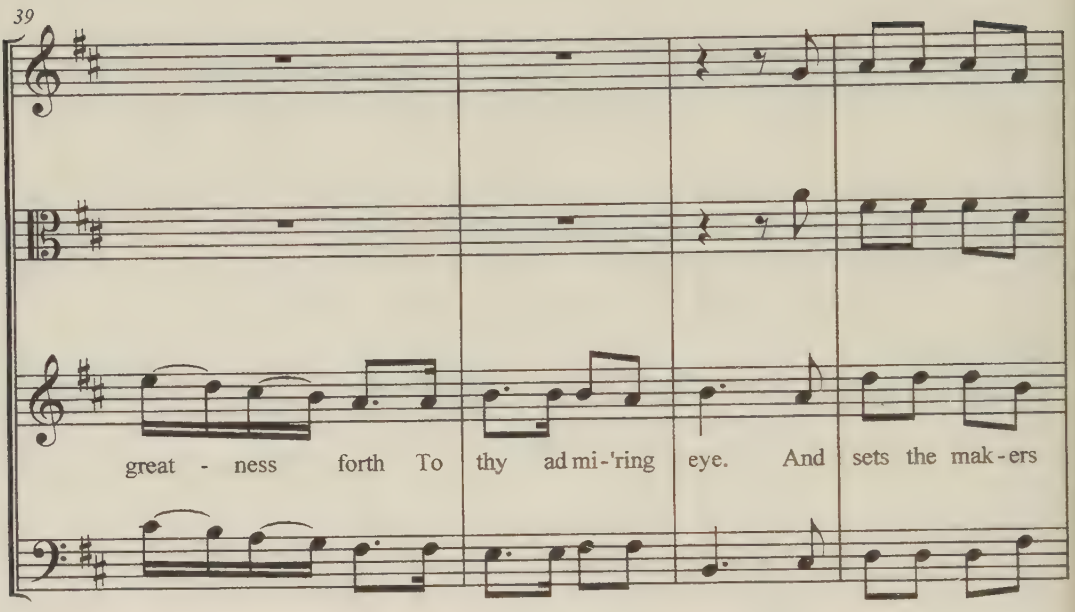
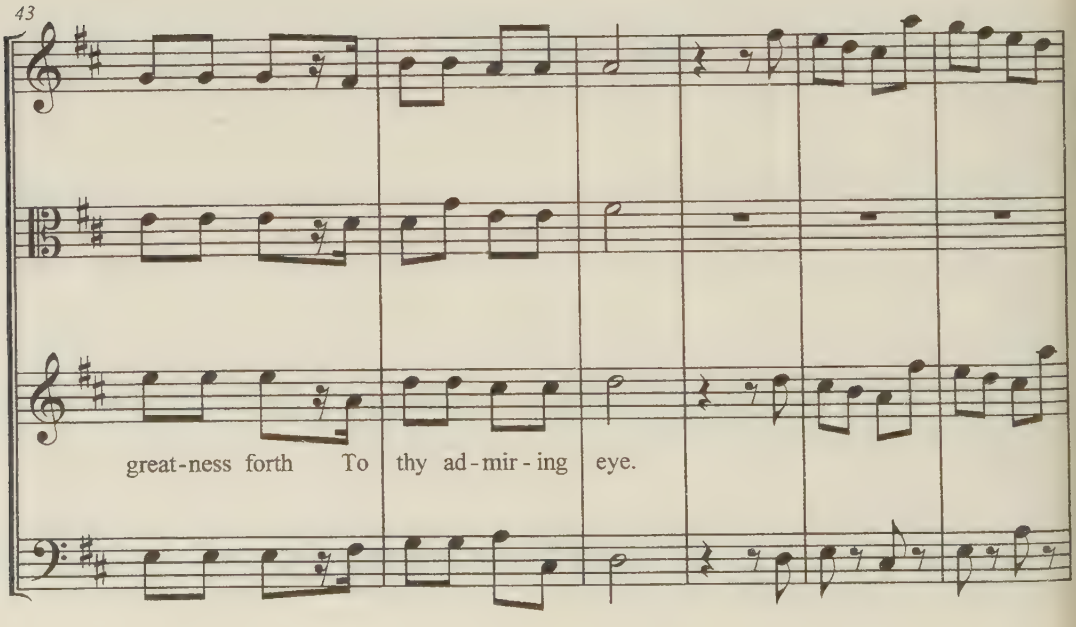

14
wake, each charm-ing string. A - wake, and let thy flow - ing
21
strains Glide thru' the mid-night air, While high a - midst the

No. 16 (cont.)

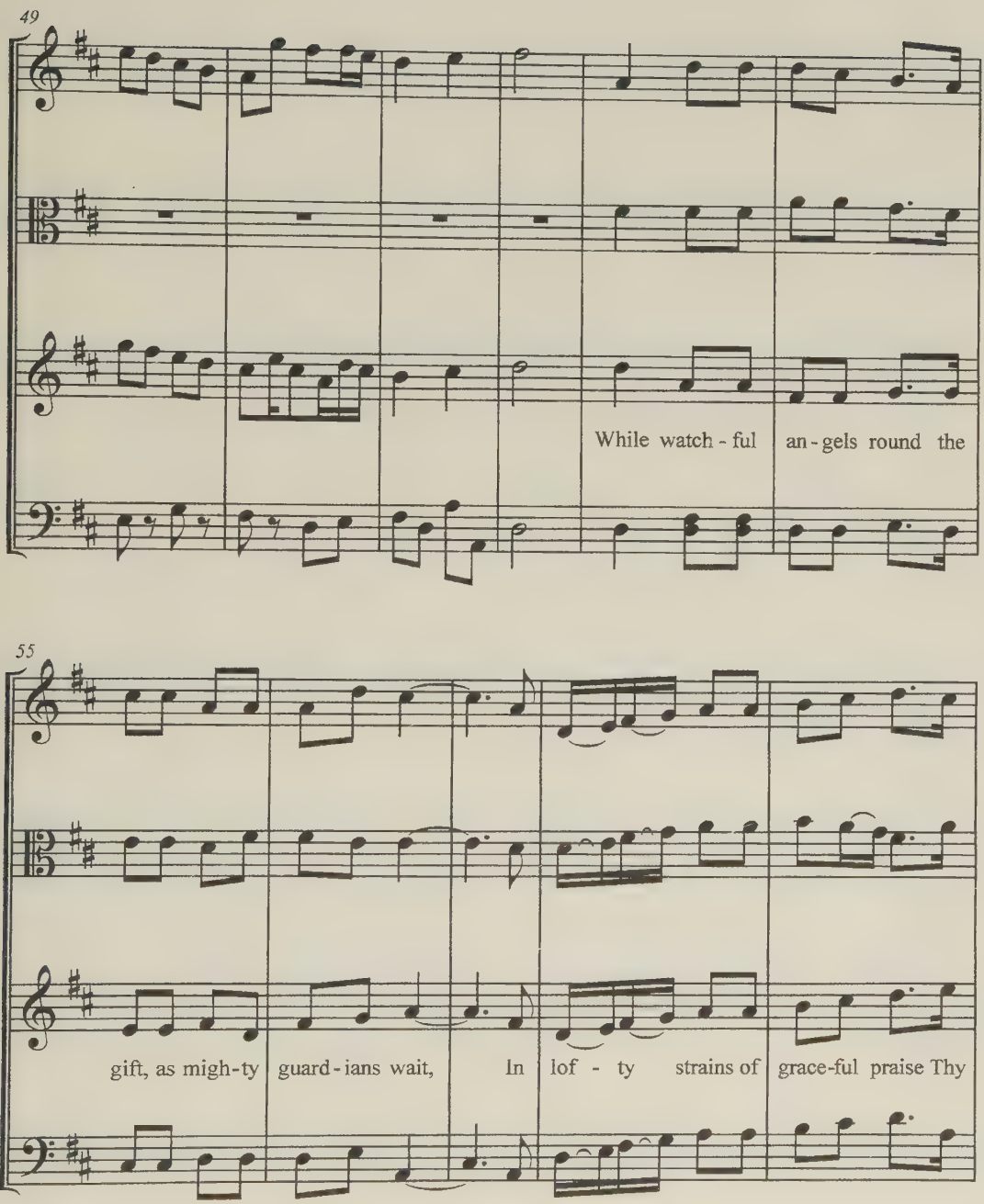

28
si - lent orbs The sil - ver moon rolls clear.
While all the glitt - 'ring,
35
star - ry lamps Are ligh - ted in the sky; And set their mak - ers

No. 16 (cont.)

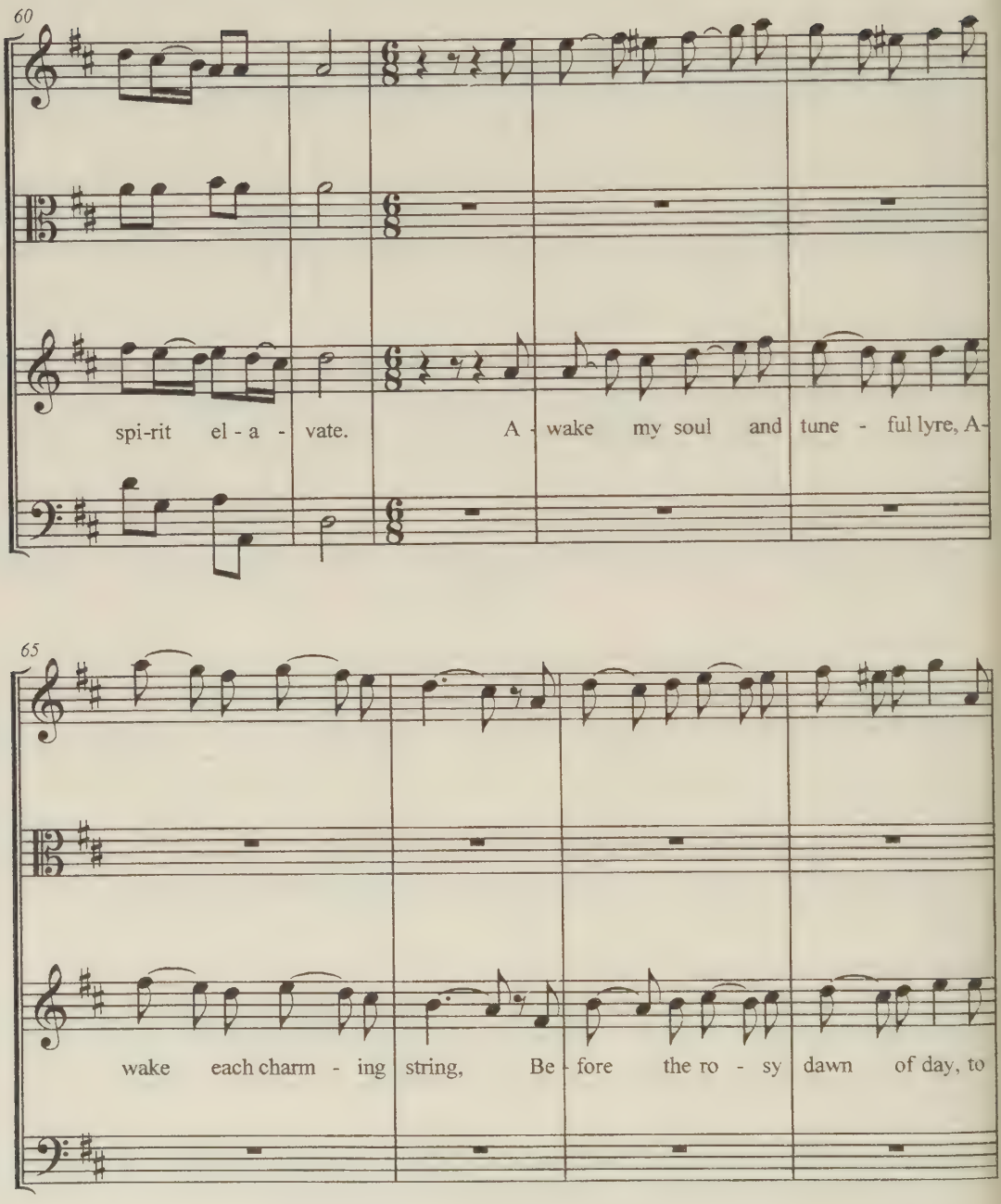

39
great - ness forth To thy ad mi-'ring eye. And sets the mak-ers


43
great-ness forth To thy ad-mir-ing eye.

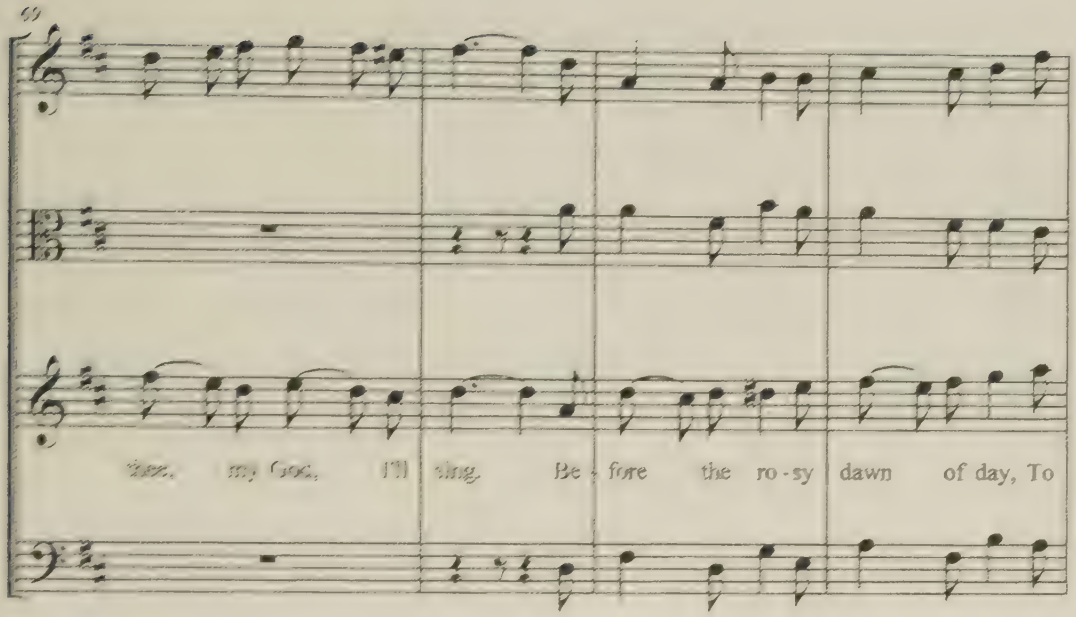
No. 16 (cont.)

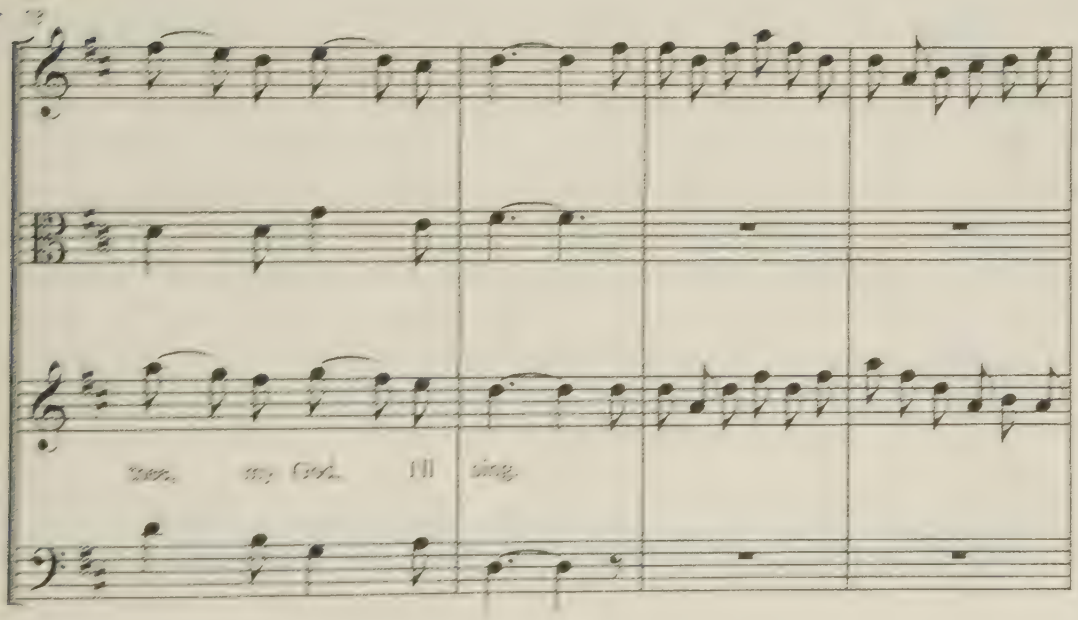

49
While watch - ful an - gels round the
55
gift, as migh - ty guard - ians wait, In lof - ty strains of grace-ful praise Thy

No. 16 (cont.)

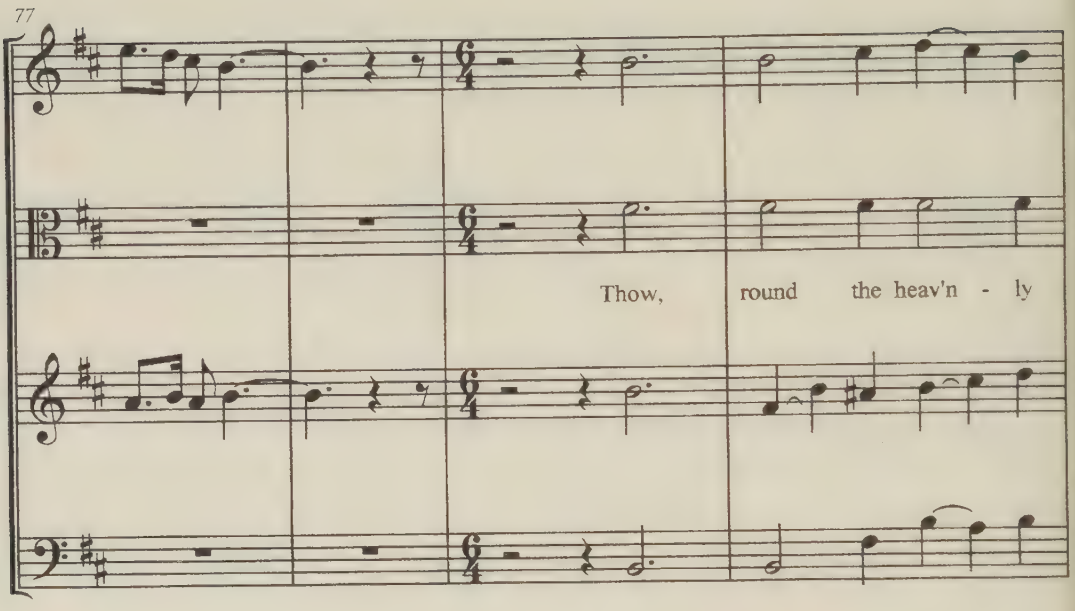

60
spi-rit el - a - vate. A - wake my soul and tune - ful lyre, A-
65
wake each charm - ing string, Be - fore the ro - sy dawn of day, to

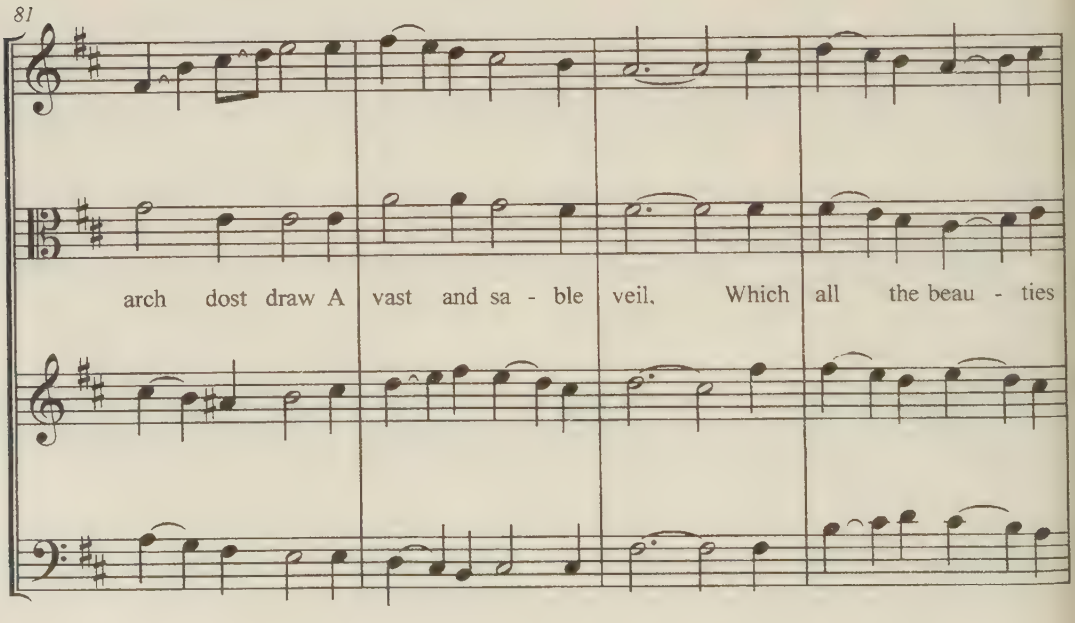
No. 16 (cont.)


Thee, my God, I'll sing. Be - fore the ro - sy dawn of day, To

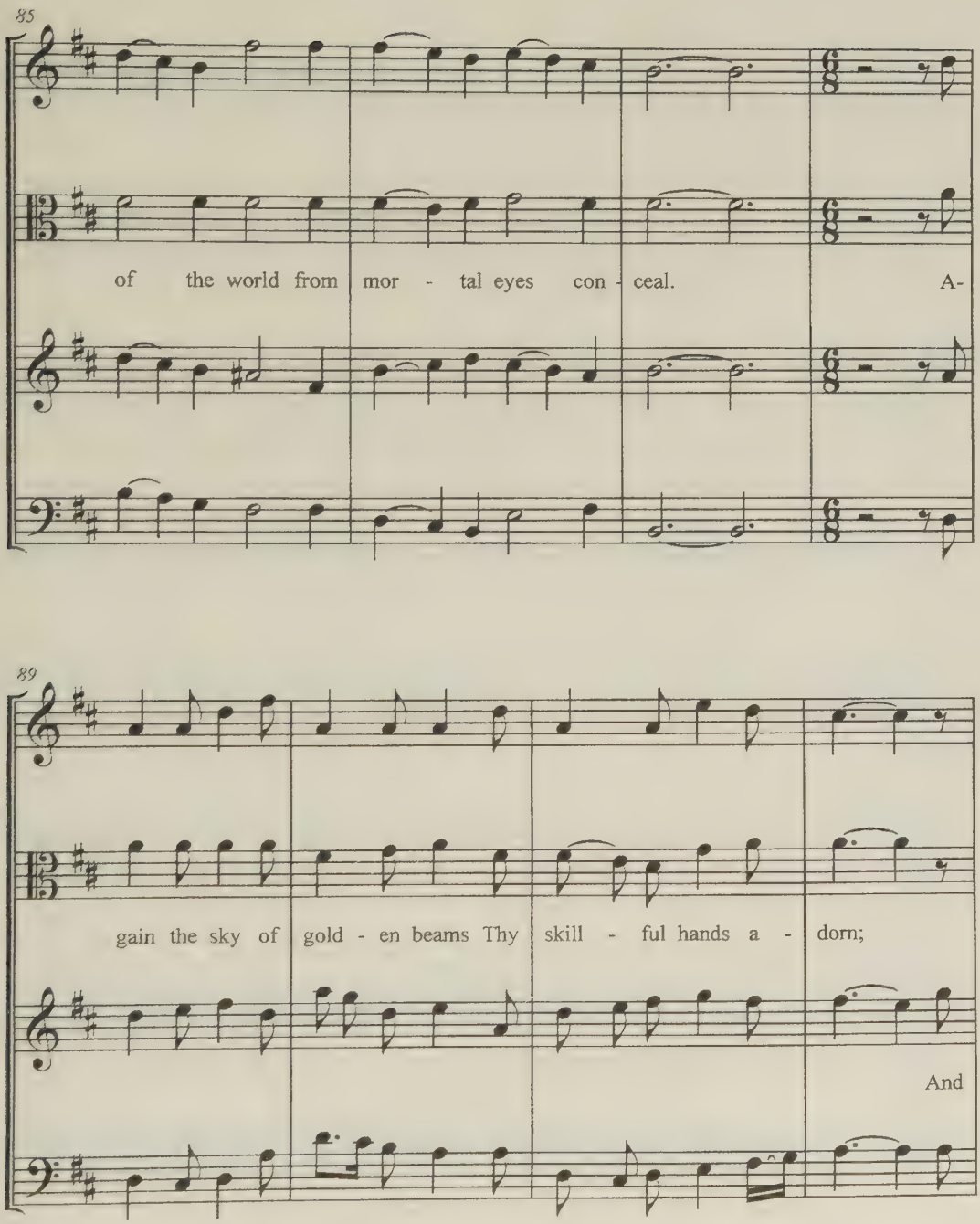

Thee, my God, I'll sing.

No. 16 (cont.)

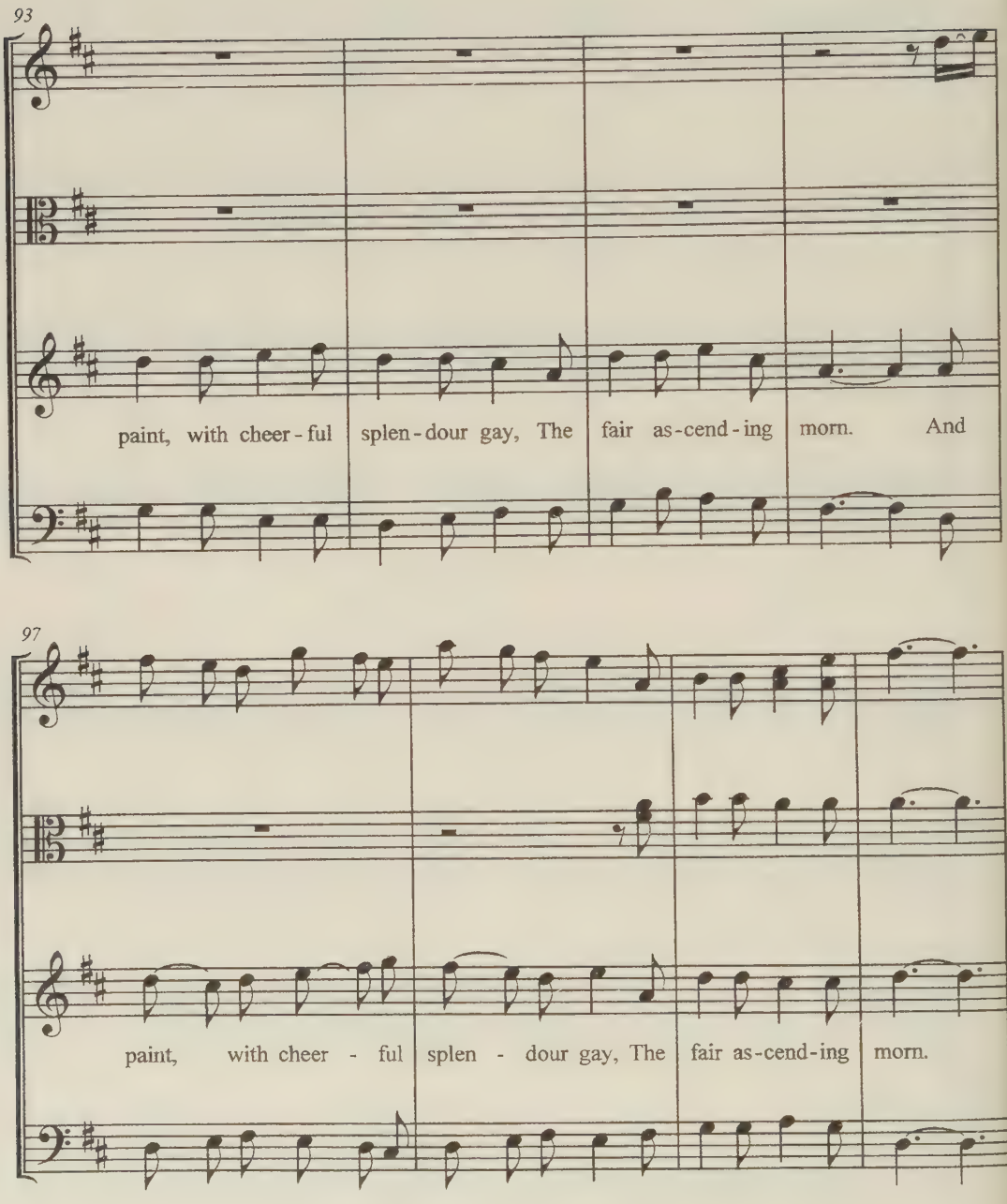

77
Thow, round the heav'n - ly


81
arch dost draw A vast and sa - ble veil, Which all the beau - ties

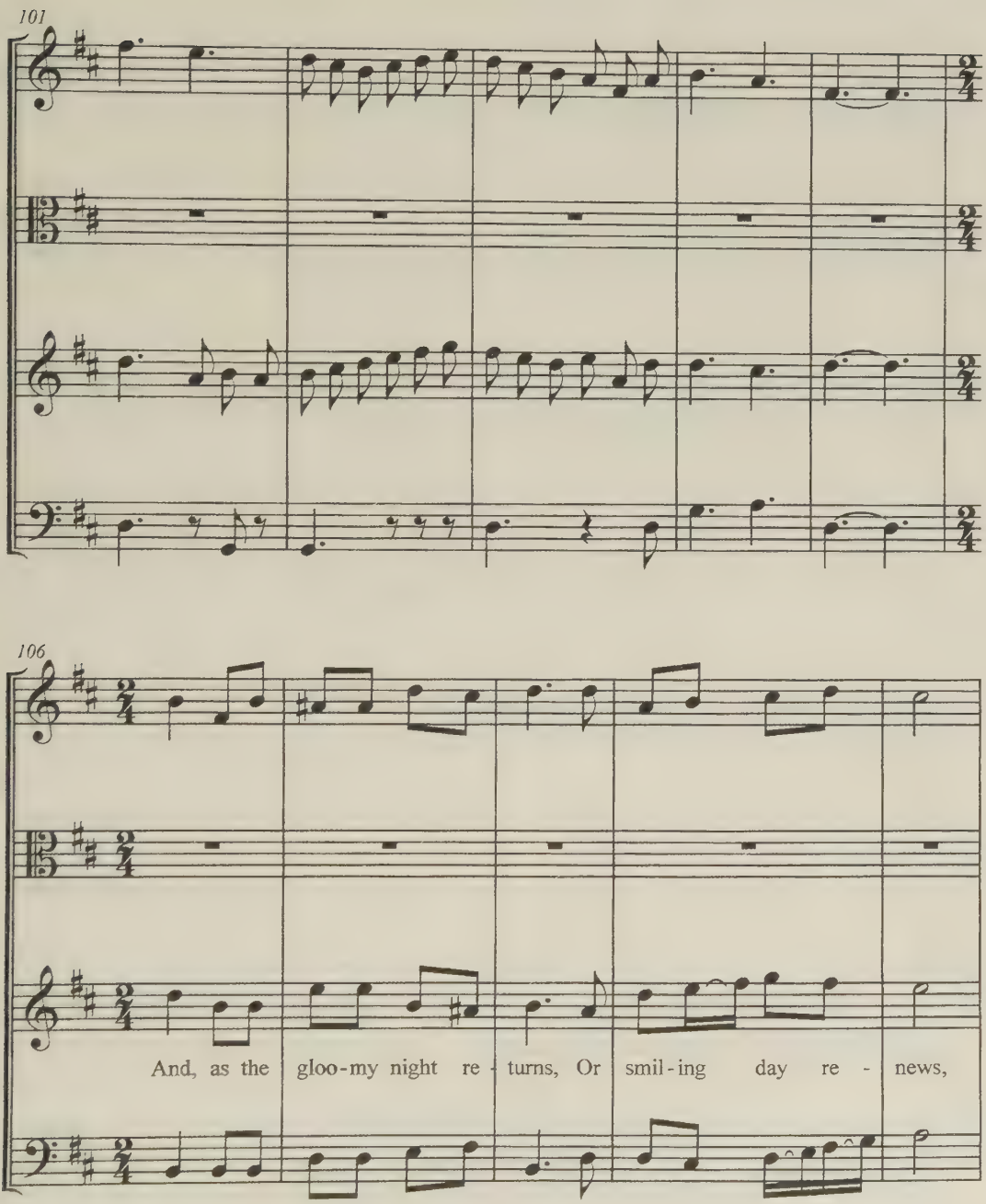
No. 16 (cont.)


85
of the world from mor - tal eyes con - ceal. A-
89
gain the sky of gold - en beams Thy skill - ful hands a - dorn;
And

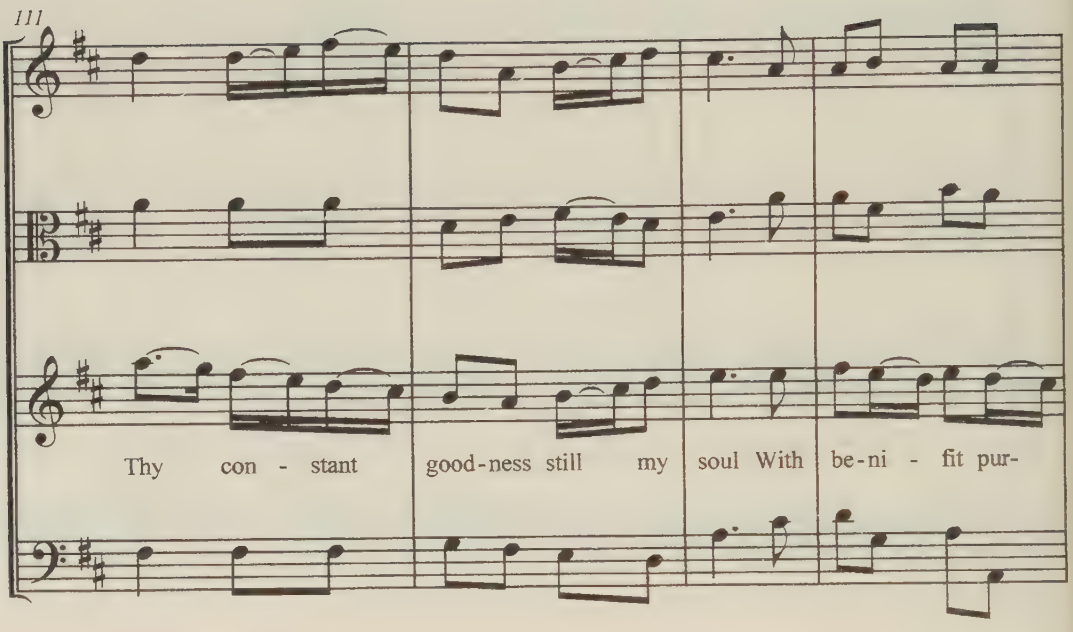
No. 16 (cont.)

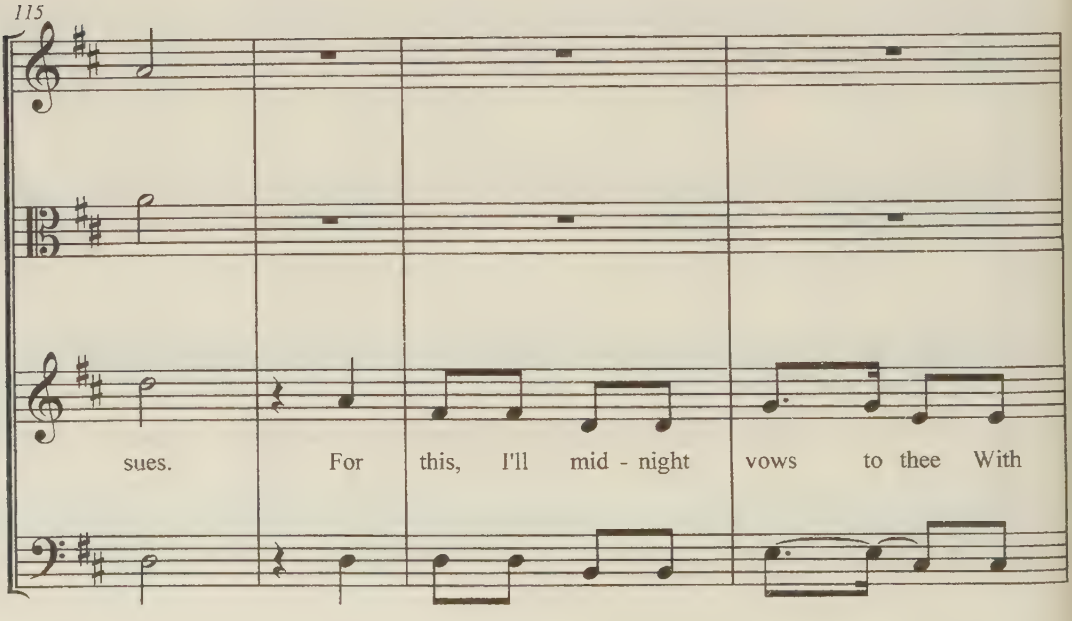

93
paint, with cheer - ful splen - dour gay, The fair as - cend - ing morn. And
97
paint, with cheer - ful splen - dour gay, The fair as - cend - ing morn.

No. 16 (cont.)

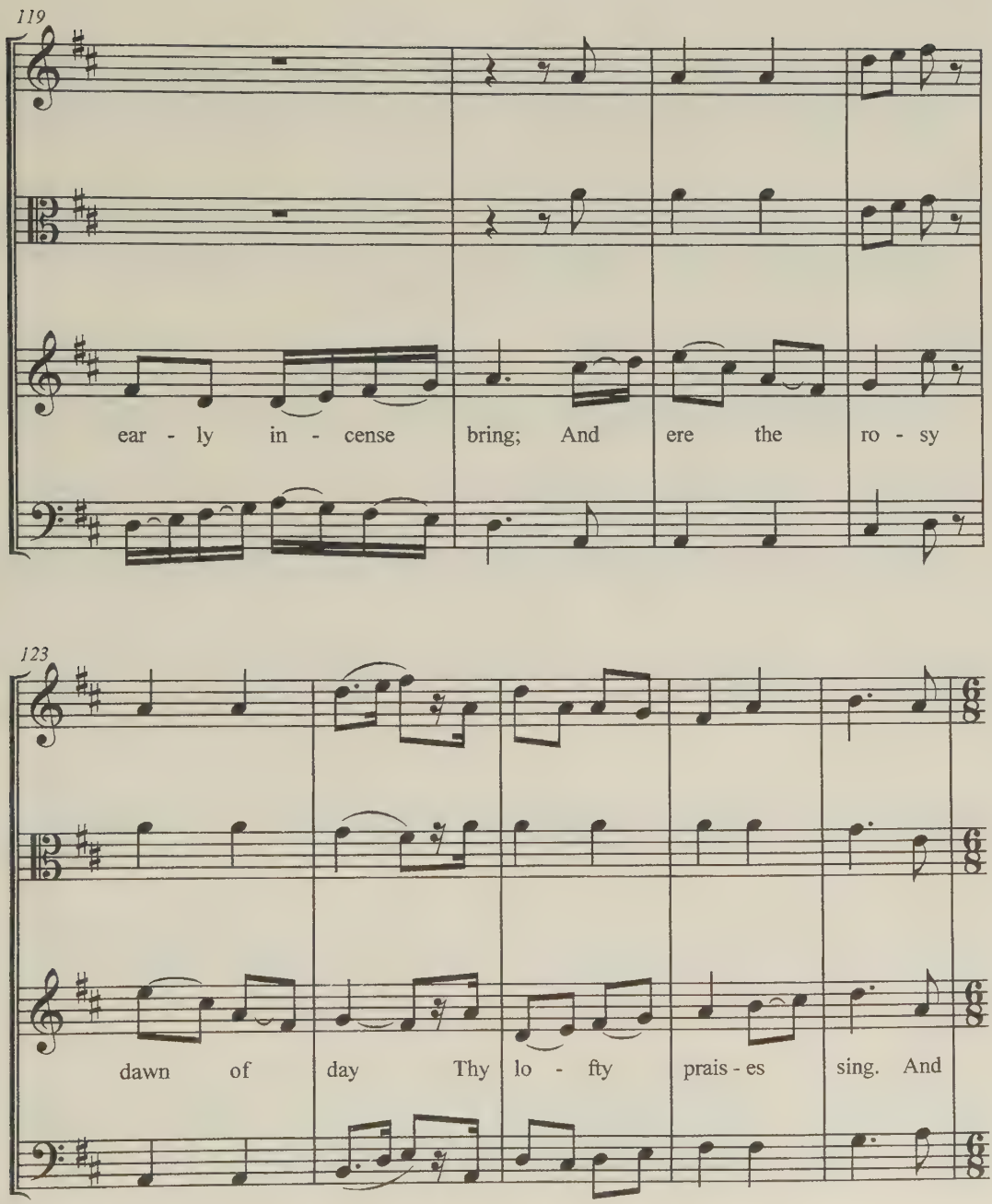

101
106
And, as the gloo-my night re - turns, Or smil-ing day re - news,

No. 16 (cont.)

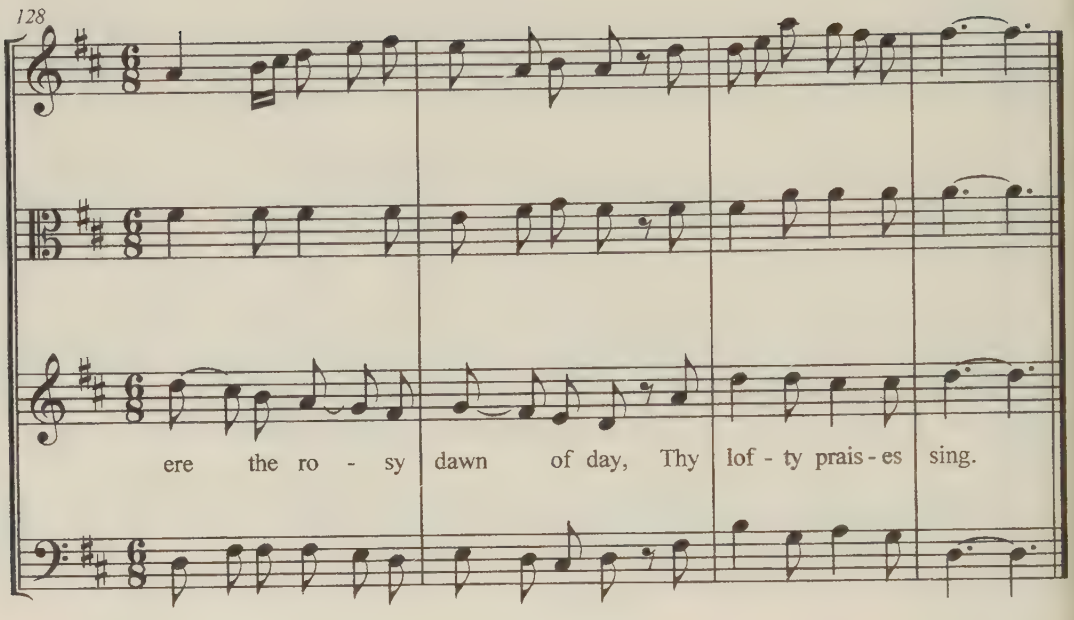

111
Thy con - stant good-ness still my soul With be-ni - fit pur-


115
sues. For this, I'll mid - night vows to thee With

No. 16 (cont.)

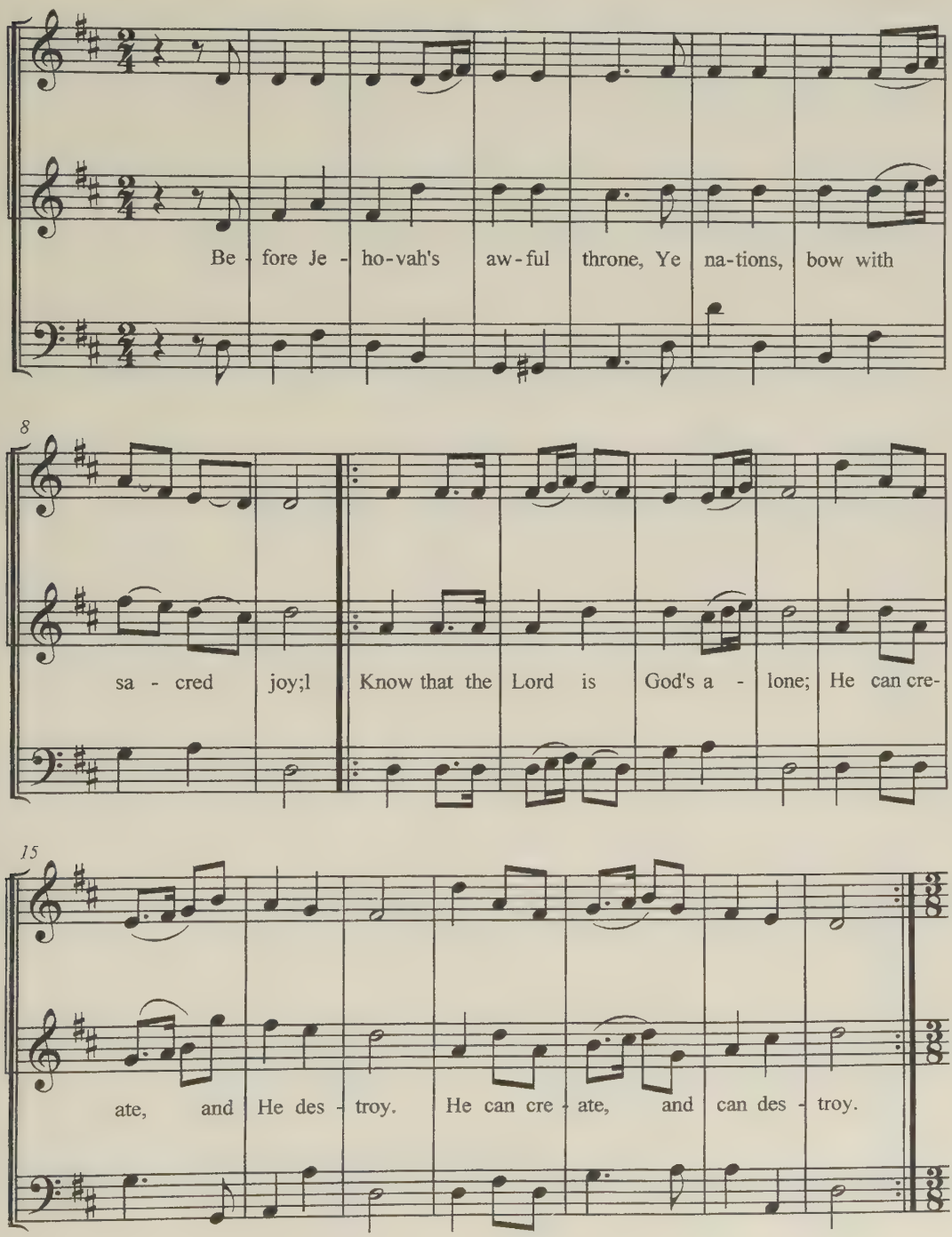

119
ear - ly in - cense bring; And ere the ro - sy
123
dawn of day Thy lo - fty prais - es sing. And

No. 16 (cont.)

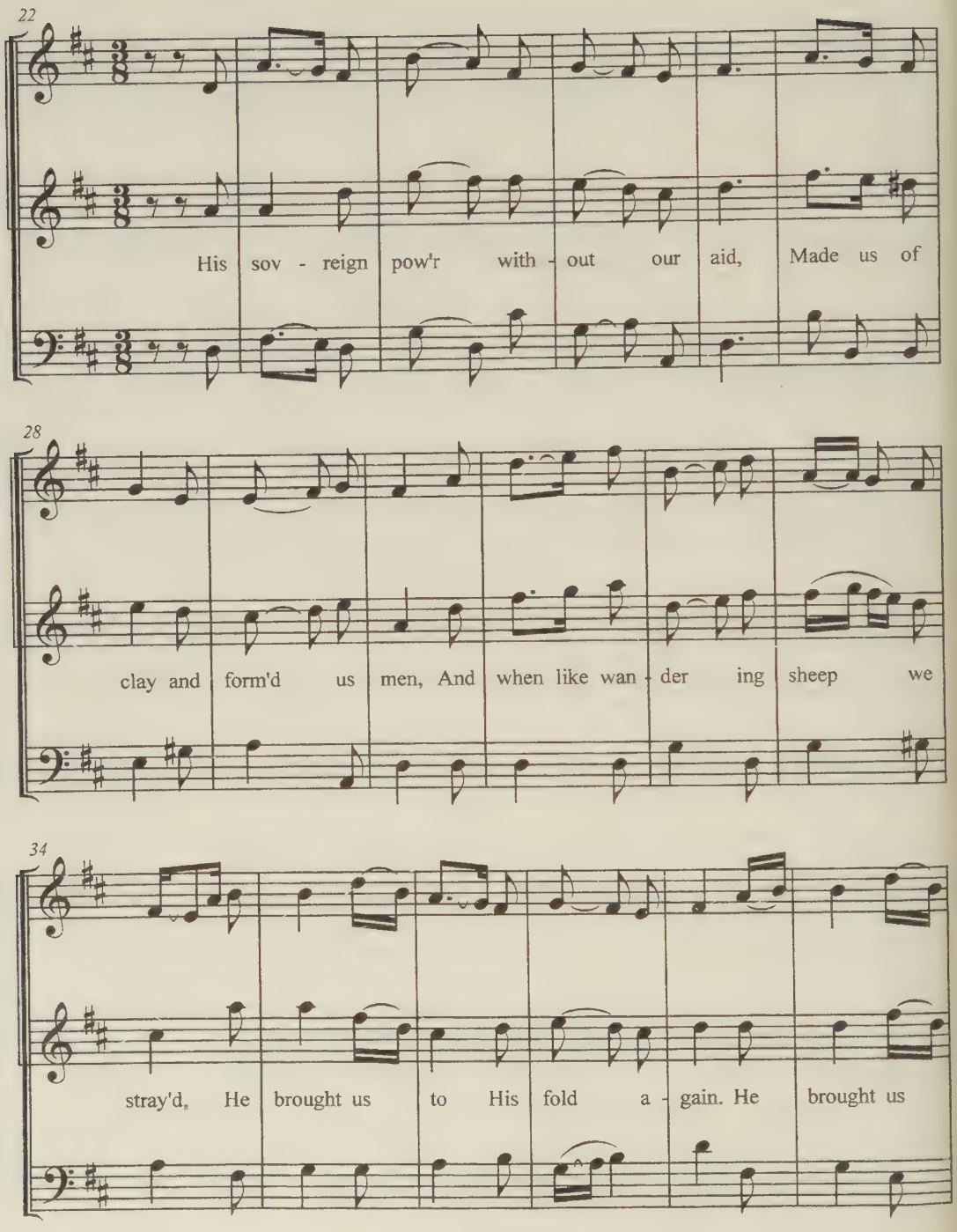


Denmark

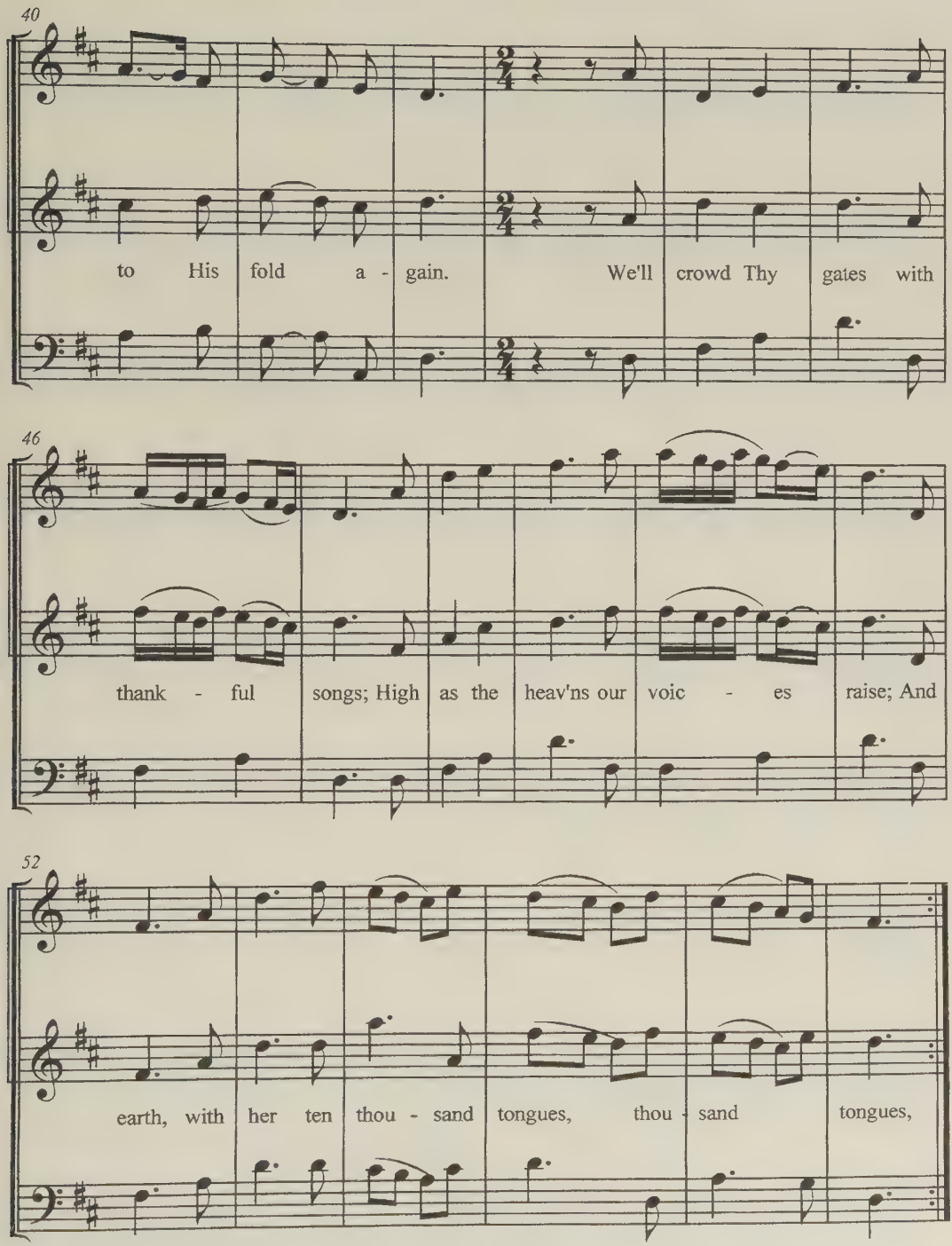
Isaac Watts **Dr. Madan**



Denmark (cont.)



Denmark (cont.)



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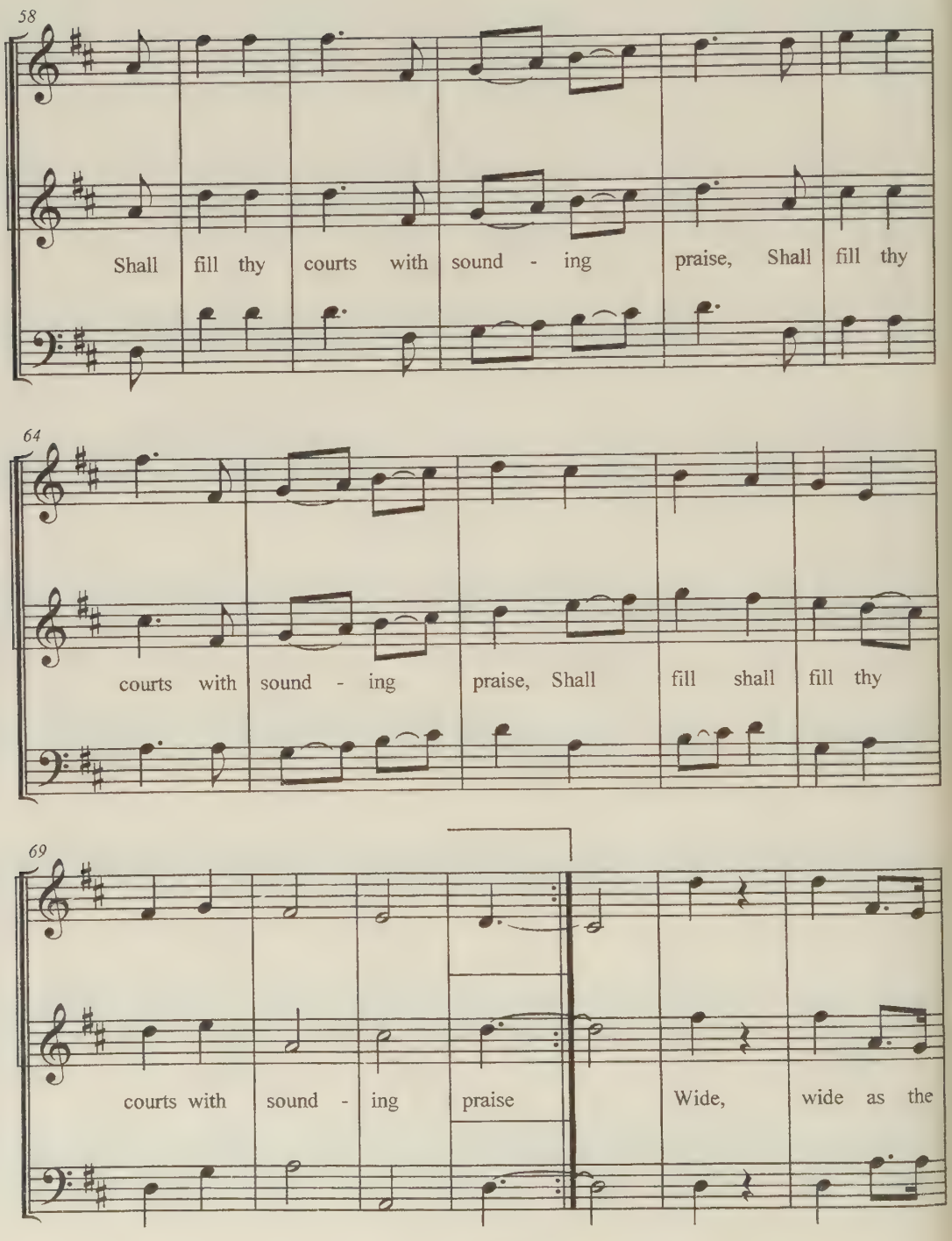

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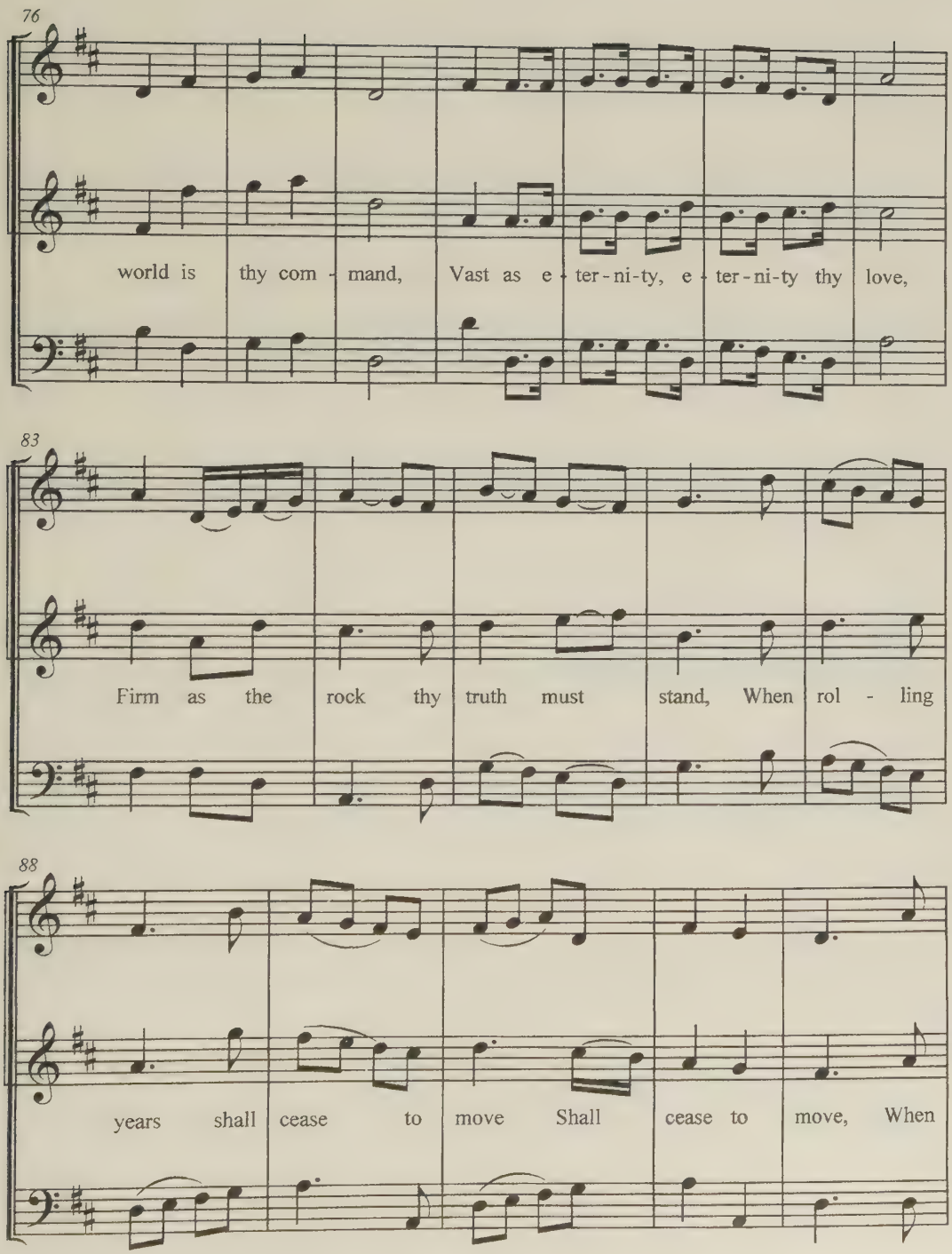

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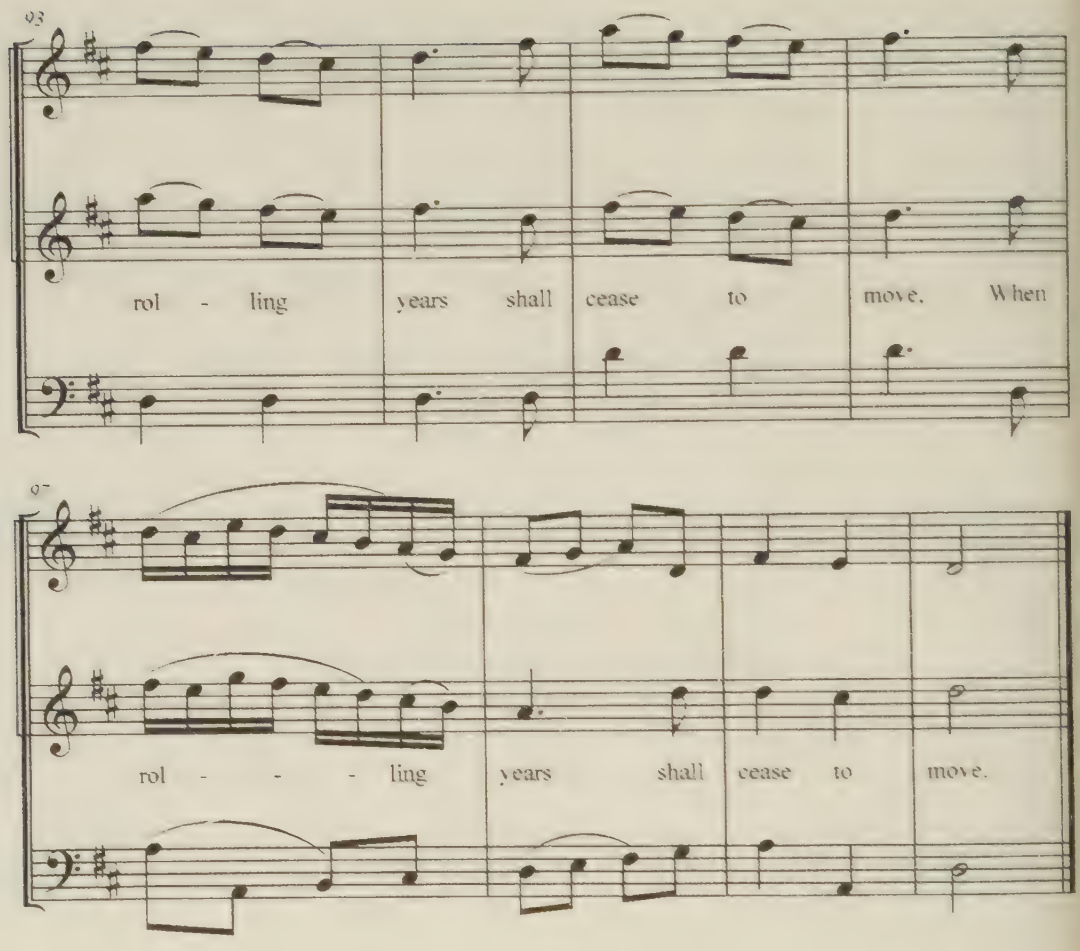
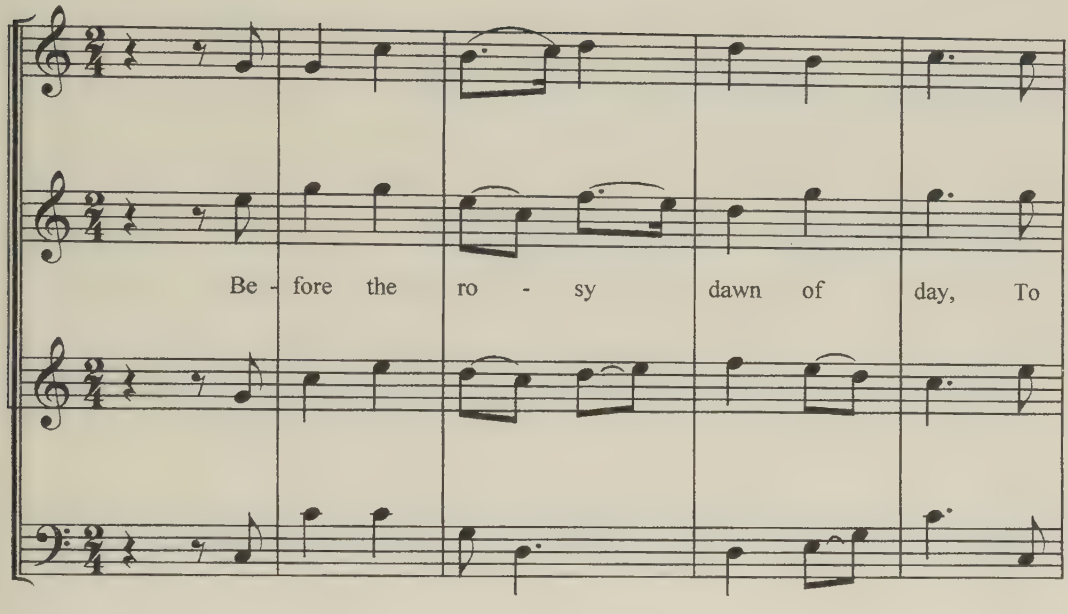
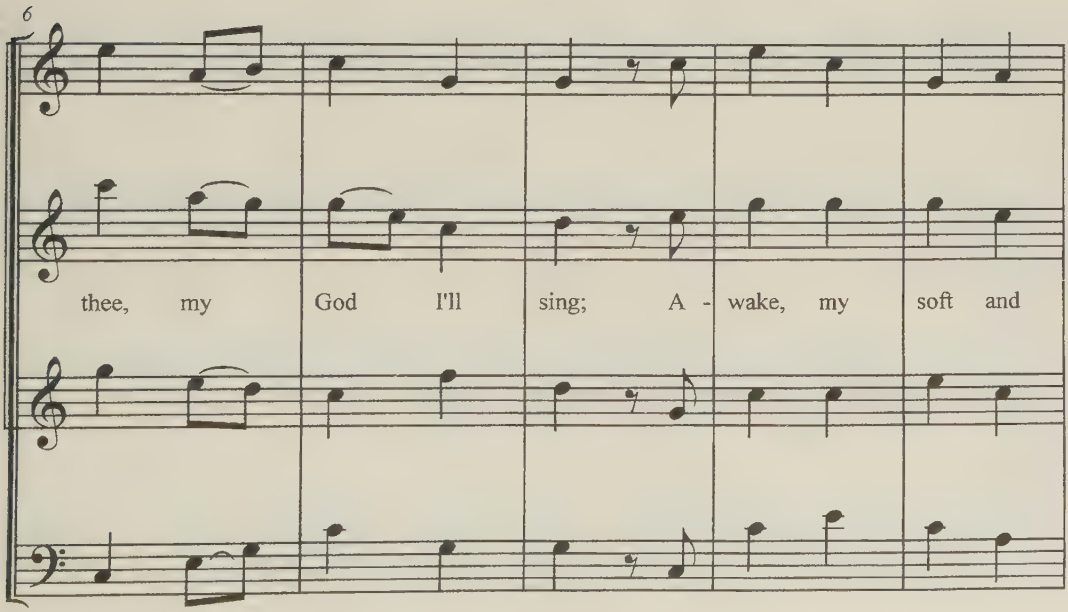


Hanover

Elizabeth Rowe **J. Harmon**





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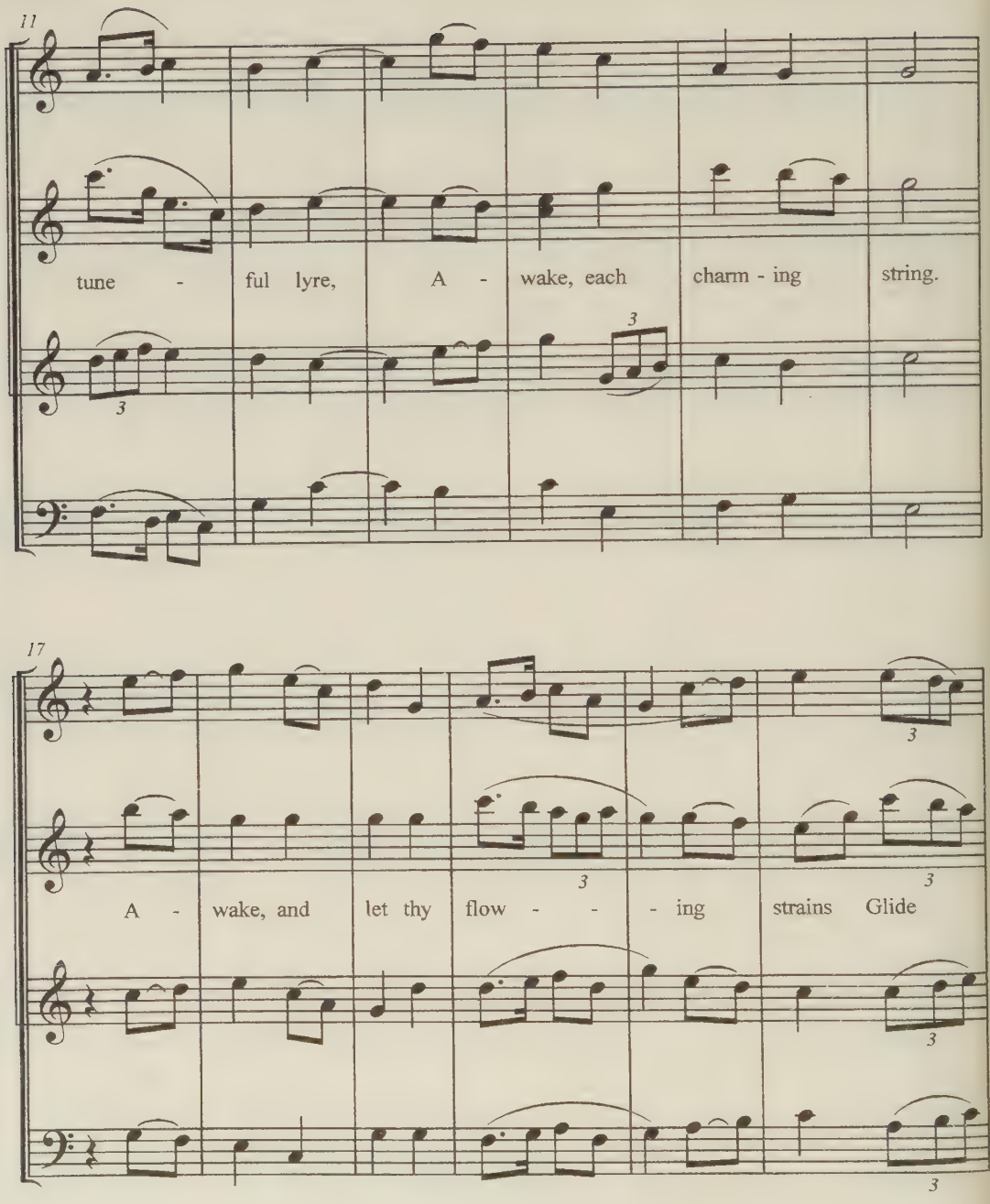

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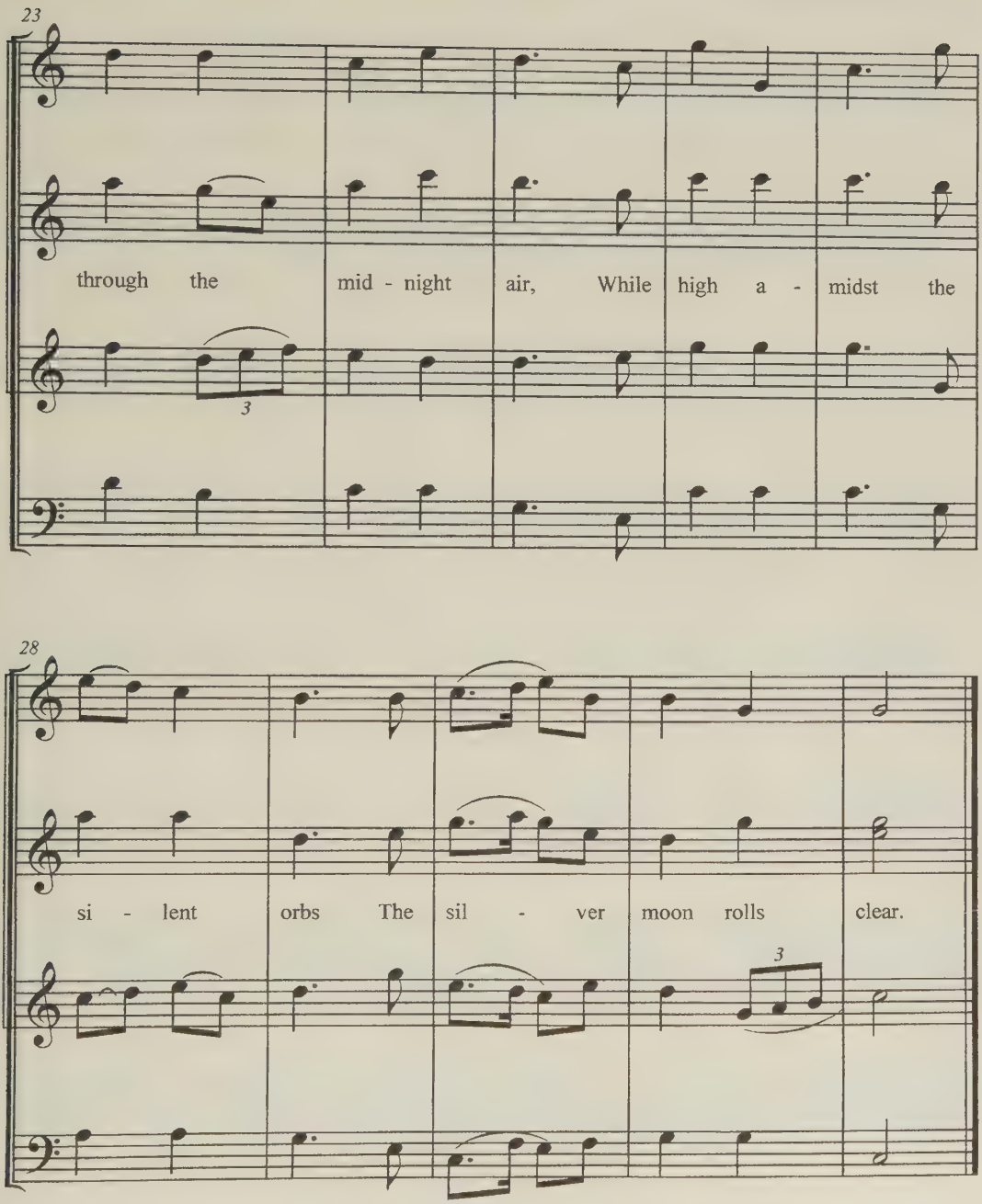
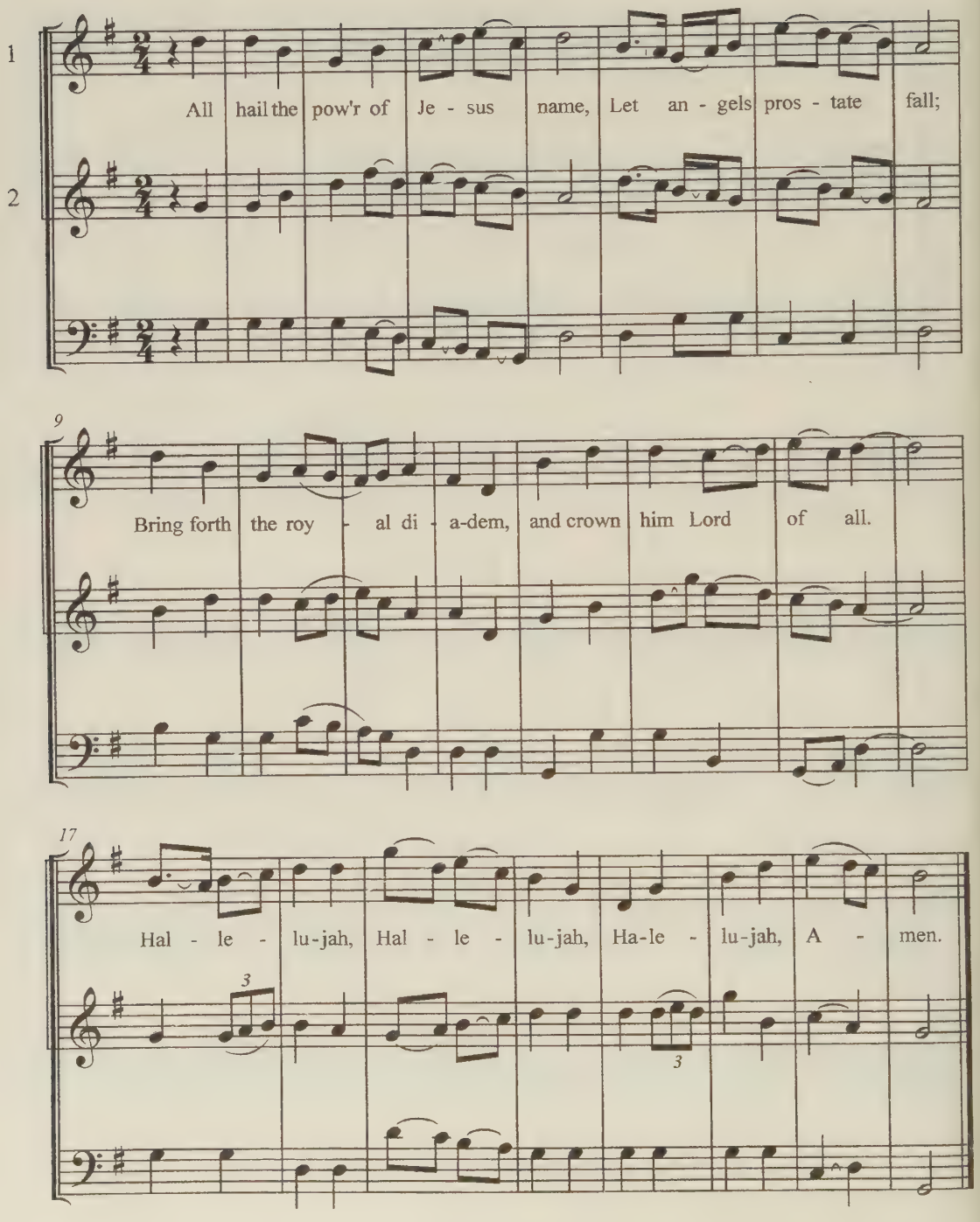


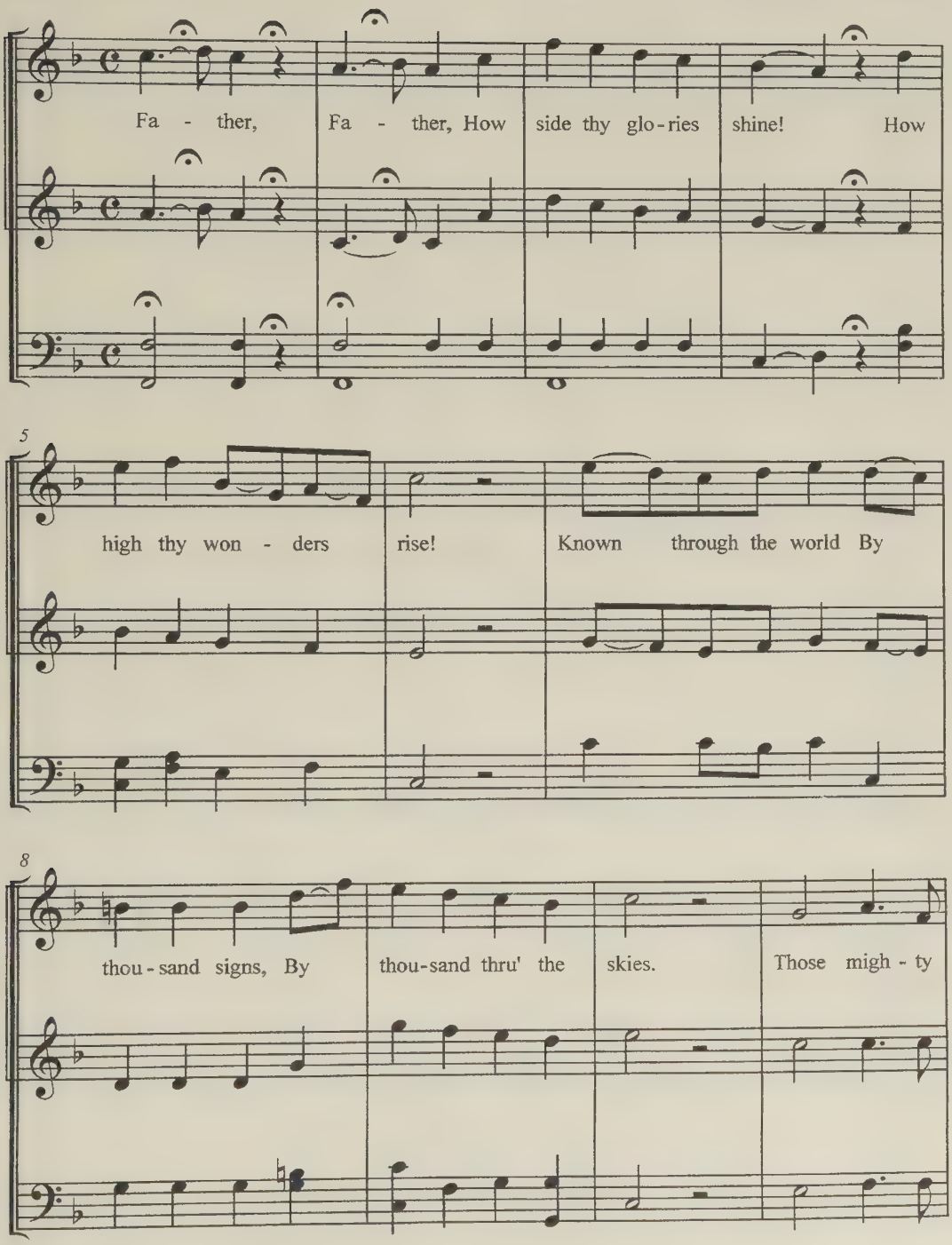
Coronation

Edward Perronet **J. Harmon**



Cambridge

Isaac Watts (Ps. 19) **Felice de Giardini**



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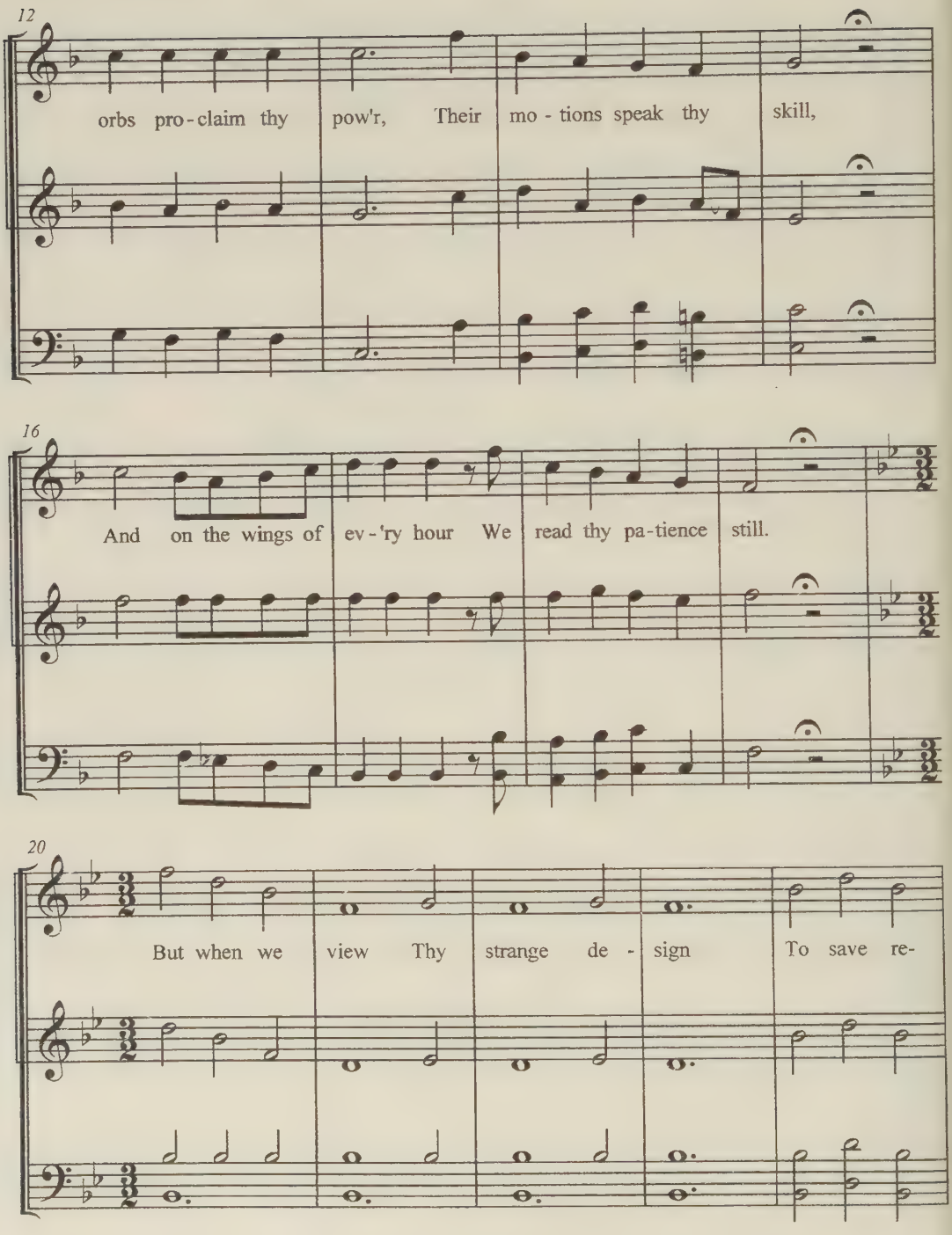

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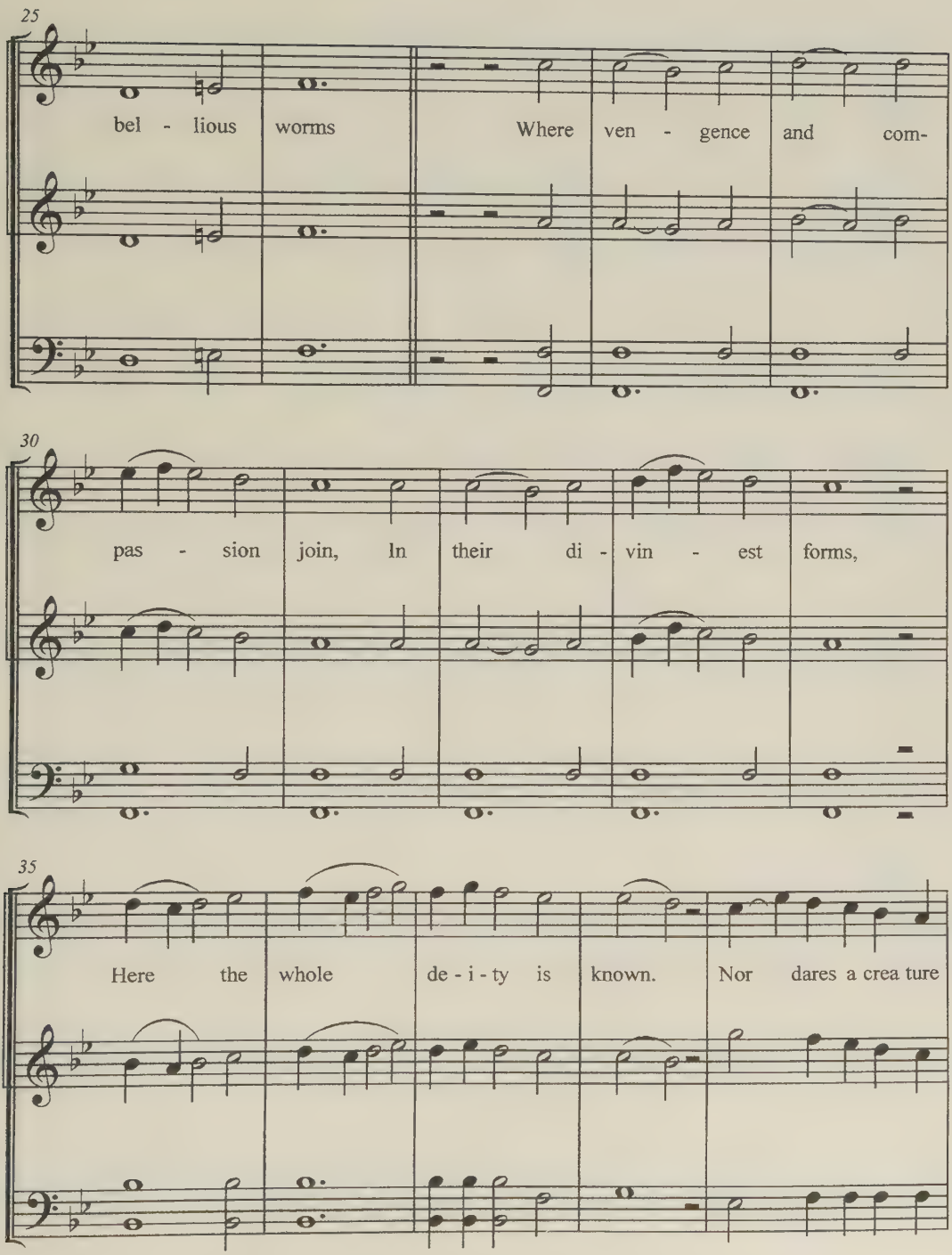

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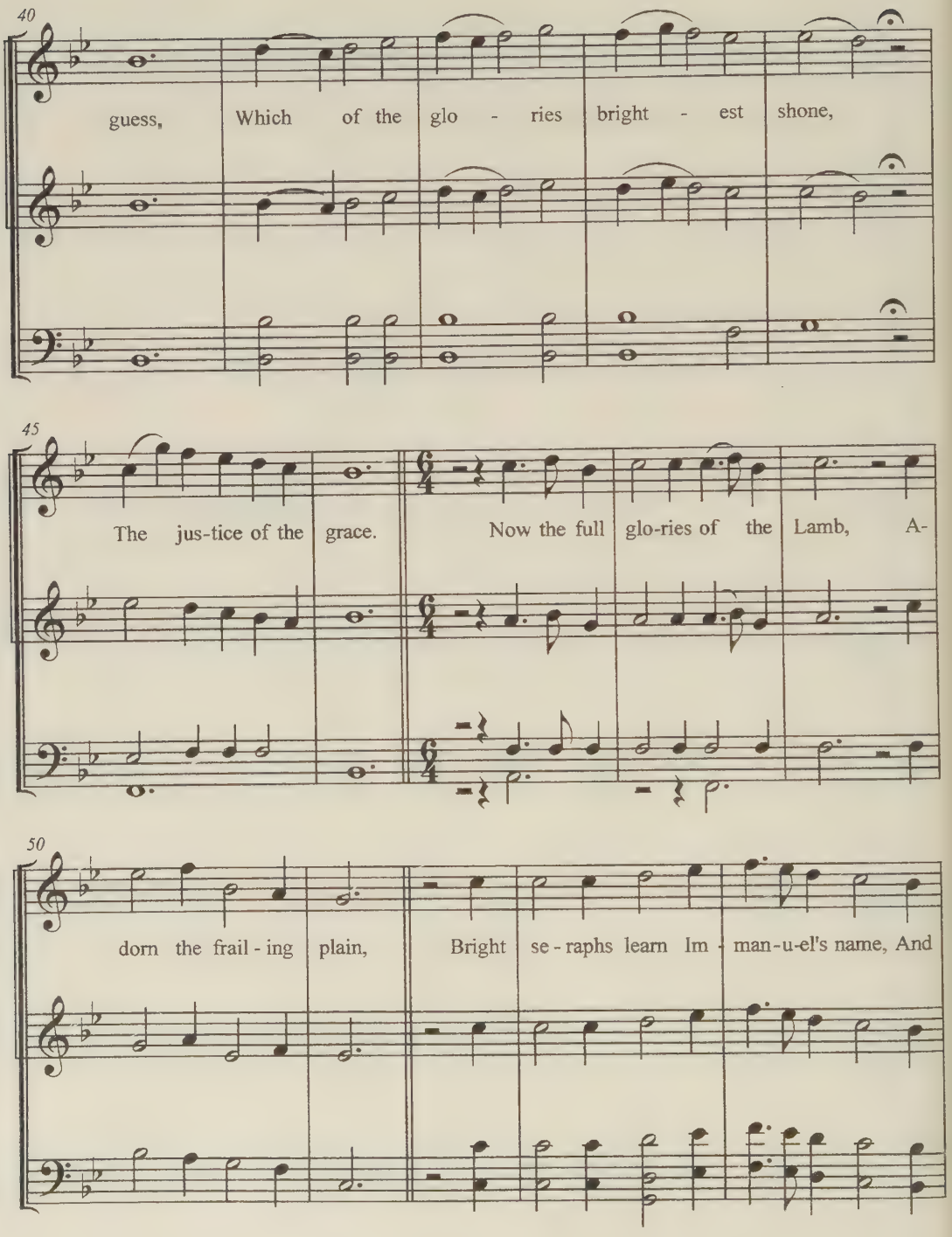

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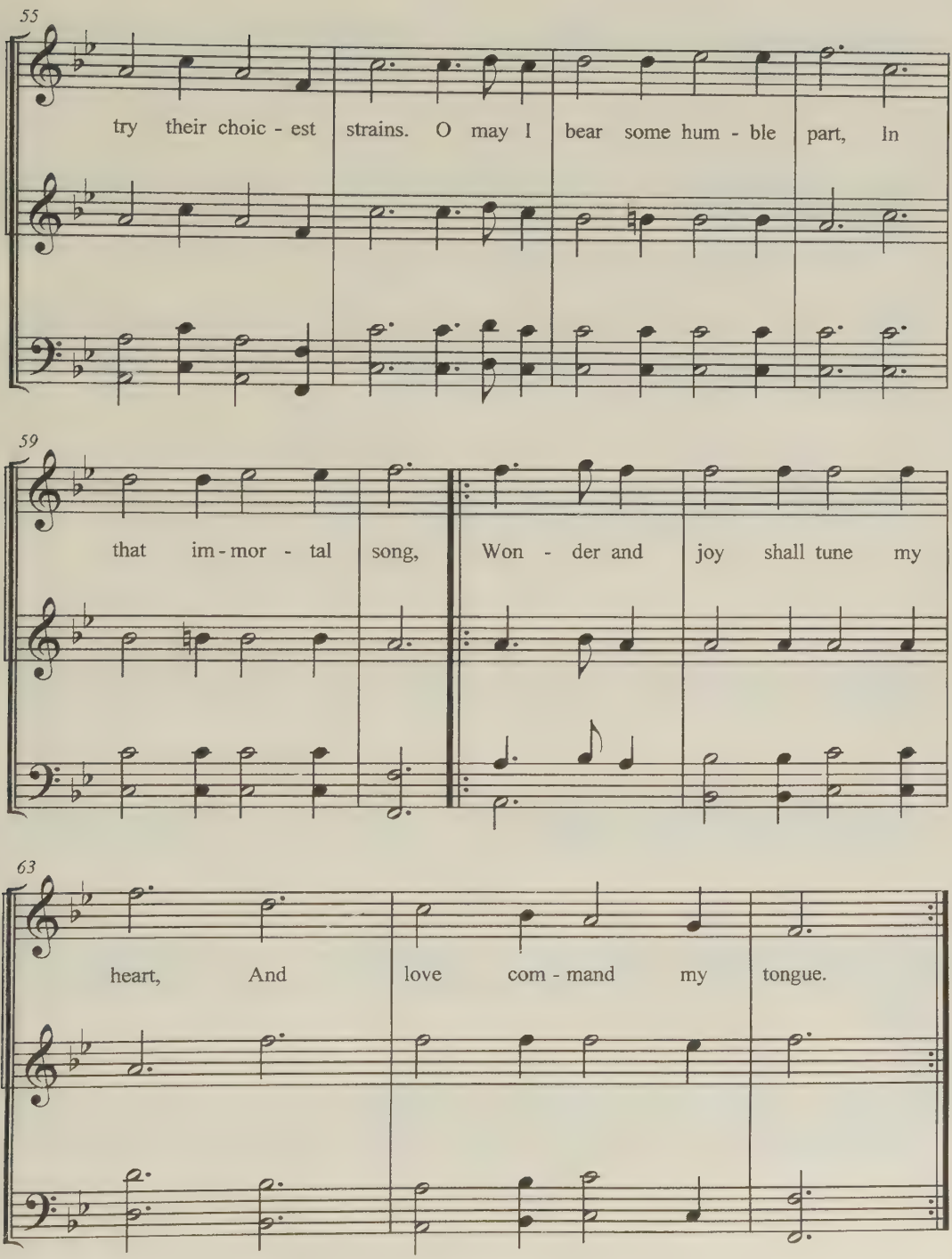
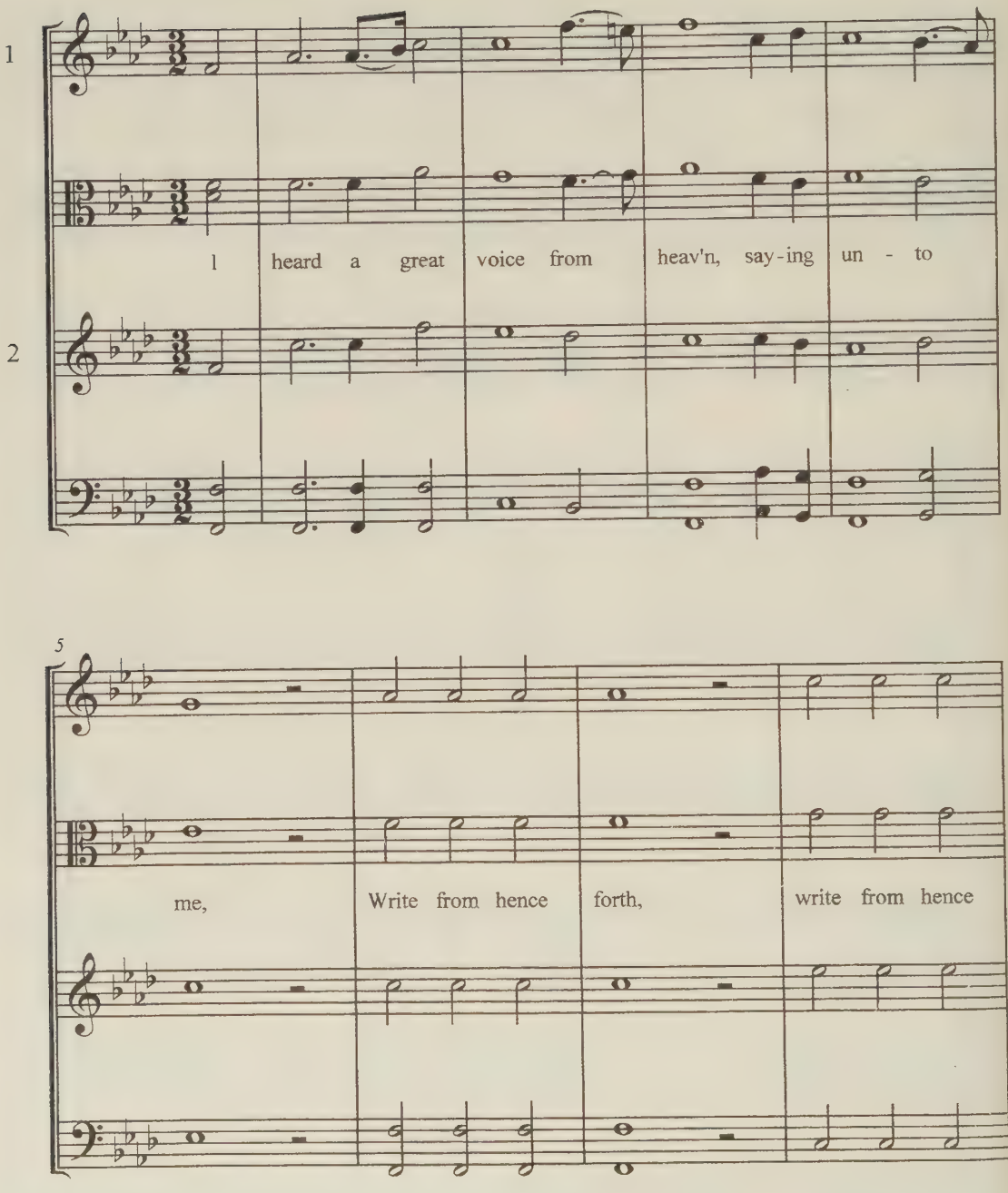


Funeral Anthem

William Billings



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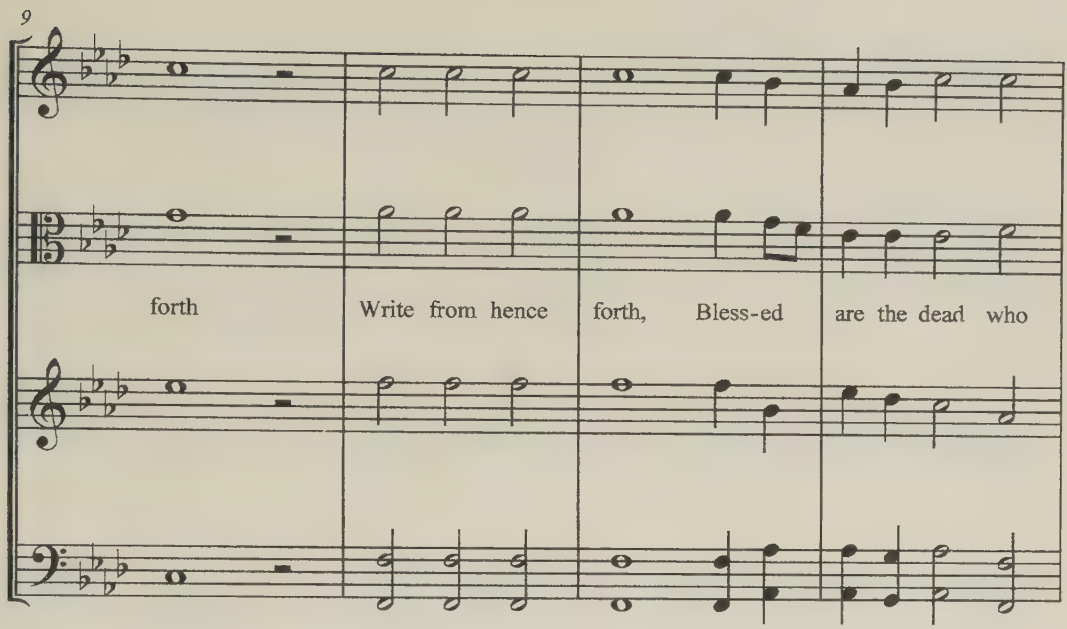

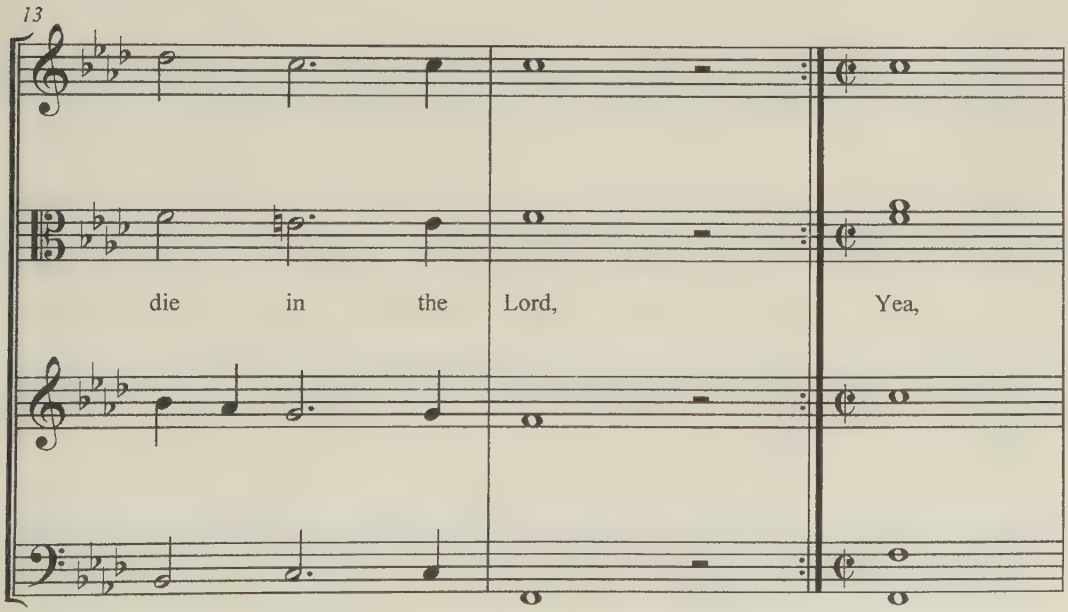

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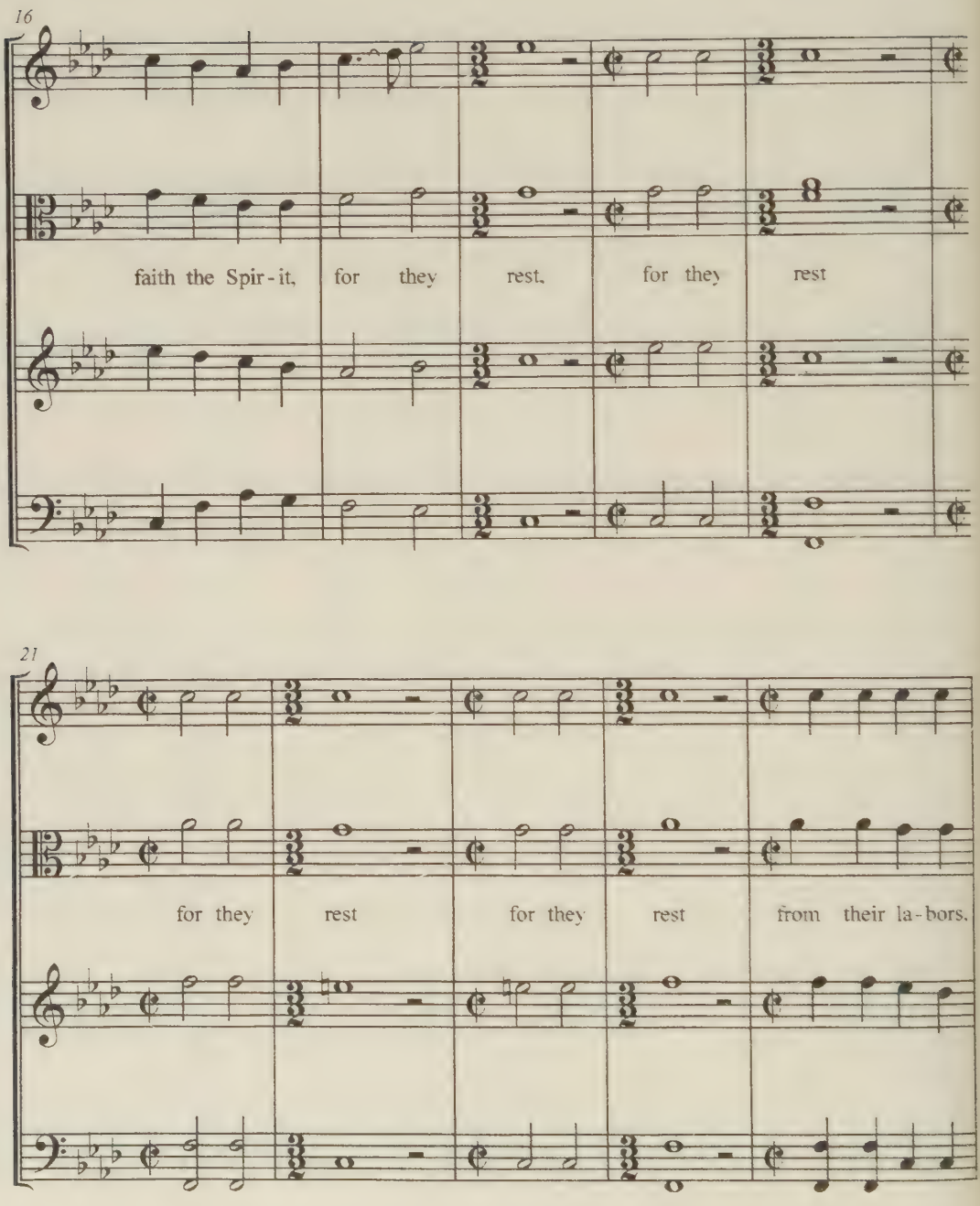

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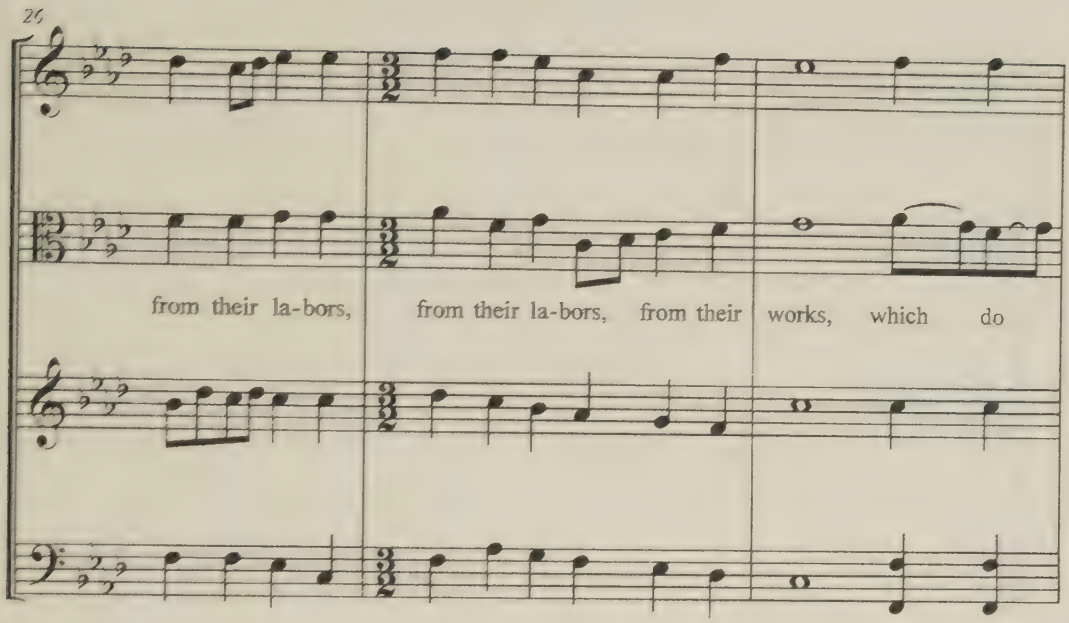

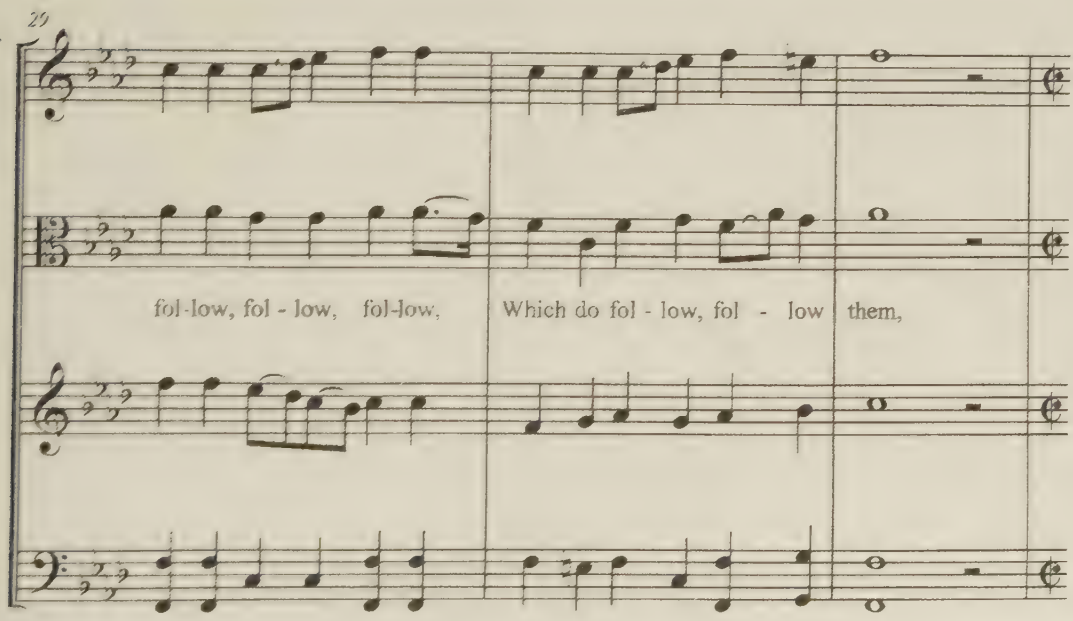

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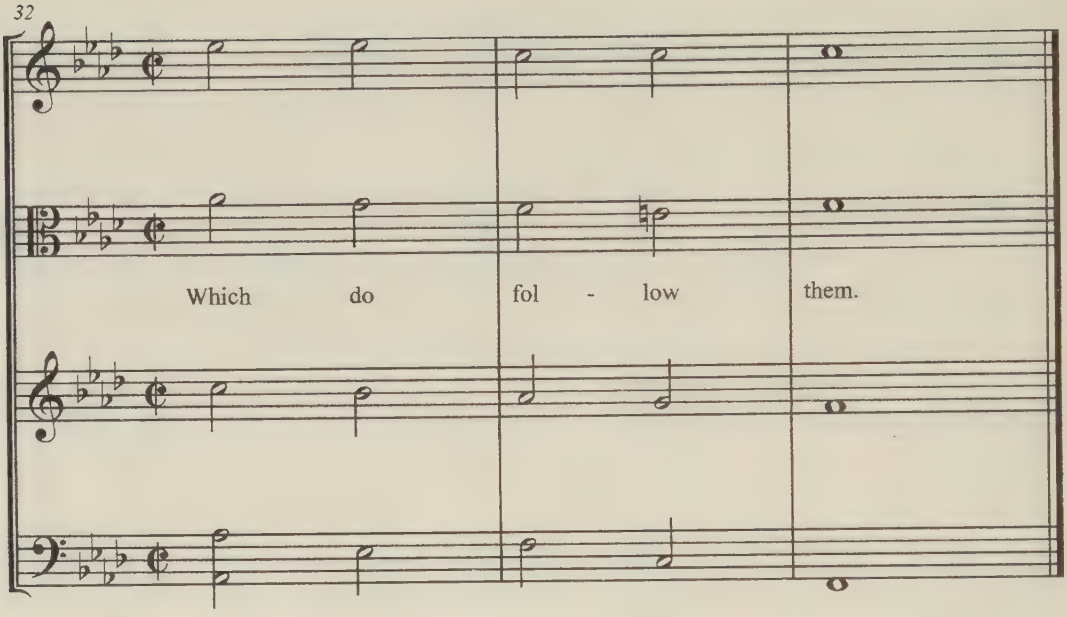

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Hill, Uri K. 1780-1844.
Vermont harmony I

Early American Psalmody Series

Uri K. (Keller) Hill (1780-1844) was born in Stockbridge, Mass. to Fredrick and Abigail (St. John). Uri married Nancy Hull in Hartford, Connecticut, They couple had two, possibly three, children: Ureli Cirelli born in1802 (founding director of the New York Philharmonic); George Handel in 1809; and possibly a third son born about 1810. Uri and Nancy separated in 1810. Ureli went to live with his father.

Hill was primarily a composer and arranger of tune books. However, he also advertised himself as a piano tuner, and a vocal and instrumental teacher. In addition to voice, he taught violin, cello, viola, and the Germanflute.

At the age of 21 years, *Vermont Harmony I* was Uri's first publication. Four others would follow: *A number of Original Airs, Duetto's and Trio's* (1803); *The Sacred Minstrel* (1806); *The Handelian Repository* (1814); and *Solfegio Americano* (1820). His publications traced his journey from a rural psalmodist to a sophisticated New York musician.

Seven original Uri Hill tunes appear in *Vermont Harmony I.* These tunes certainly speak well of the musical skills of his youth. In addition, music of his fellow American psalmodists, such as Morgan, Swan, Edson, Wood and Billings appear as well. Two somewhat unusual psalmody pieces are the final two in this book: CAMBRIDGE by Giardini, who was said to be able to compose music in any genre; and FUNERAL ANTHEM by William Billings. Billings, without a doubt, wrote the words to his tune as well…they are very moving.

ISBN 9781478242925